



Wm L. Tomlins

Song and Life

by

William L. Tomlins



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FOREWORD

All who came into contact with William L. Tomlins felt not only that he was a dynamic personality but also that he had worked out certain principles of singing in relation to living that were of permanent worth. The reading and rereading of this material will strengthen and clarify the impressions of those who knew Mr. Tomlins, and will open to those who here meet him for the first time a new and inspiring way of teaching and living with the use of song. *Song and Life* is a powerful instrument for making Music Education not only a happy experience but a potent life building force.

PETER W. DYKEMA



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INTRODUCTION

W. L. TOMLINS AND THE TOMLINS IDEA

"THE Tomlins idea is not so much a singing method as a means to a new and larger life. Through voice and breath vibrations the vital organs are energized. Mind and heart are unified in an expression commonly called temperament, the result being both artistry and a nobler character." This statement from the notebooks of William L. Tomlins, one of America's most distinguished musicians suggests briefly the philosophy of music which enabled him to make so many contributions to the musical life of his time.

EARLY LIFE

Born in London, February 4, 1844, Tomlins gave early signs of musical talent. A choir boy at nine, a church organist at sixteen and a conductor at nineteen, these were the steps which prepared him for his career, and later led him to fame.

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ARRIVAL IN THE UNITED STATES

Tomlins came to the United States from London in 1870 as an organist. He was forced to give up his career as a performing musician following an injury to his hand. He then turned to conducting, and during a visit to Chicago his ability in this field attracted the attention of the Manichore Club and his services were engaged. A year later he organized a mixed chorus which was called the Apollo Club, and which is still active under that name.

He established classes for children, first in Milwaukee and later on a larger and more permanent scale in Chicago.

In 1882, after hearing one of these classes, Theodore Thomas wrote in the "Century Magazine": "The singing of the children demonstrated the soundness of Mr. Tomlins' theories and his rare abilities as a teacher. They showed ease, spontaneity, warmth, expression, accuracy of pitch, precision—in fact, came so near perfection that I assured them I had never heard such beautiful singing."

The Apollo Musical Club in 1889 presented its regular subscription concert programs to the wage-earners of Chicago at about one-tenth of the usual cost. The initial enthusiasm of this venture resulted in more than 20,000 applications for seats from workers in shops and factories. Four years later, this plan was changed, and the concerts were given in the factory districts. In connection with

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these concerts, singing classes for adults were organized in the settlement houses under Mr. Tomlins' direction.

FIRST CHICAGO WORLD'S FAIR

With the organization of the first World's Fair in Chicago, Mr. Tomlins was appointed Choral Director of the Fair. He began working with a group of 1500 boys and girls selected from the city grammar schools. This chorus was trained for three years and presented a series of concerts at the Fair grounds. A Columbian chorus of 5200 adults, representing twenty nationalities, also gave concerts at the Fair under his direction.

A great occasion for a combined display of musical resources was the dedication of the Fair in October, 1892, when before an audience of over 120,000 people, Theodore Thomas led a program performed by the two choruses, an orchestra of 300 players, two military bands and a corps of 70 drummers. "Several times each week in the dusk of early evening," wrote Mr. Tomlins, "I would direct a large chorus in familiar hymns, choruses and folk songs of all nations, and in addition there would be from 10,000 to 20,000 visitors joining in the refrains, and it is impressive to remember a semi-silence at the close, in which was heard the singers in the boats and barges, whose voices floated in from all parts of the lagoon."

INCREASING INTEREST IN HIS WORK

Because of his increasing interest in school music, Mr. Tomlins withdrew from the Apollo Club, which under

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his leadership had become one of the foremost choral organizations in the country. A contemporary account of his work is contained in an editorial which appeared in the "Boston Transcript," which read:

A WAF OF MUSIC OF THE FUTURE

Mr. Tomlins is the first highly trained and successful musician to step forth from the ranks of the technical in art and declare his belief that we are only on the threshold of the knowledge of what music may be and must be in the spiritual uplifting life of the world.

He perceives that as modern conditions of work are making the millions of men more and more cogs of the great industrial machine, something spiritual must be brought actively and deeply into the life of mankind.

It would be difficult to make a complete report of the talk of Mr. Tomlins, varied with objective illustrations, rapid, magnetic, full of fire and spiritual conviction.

The time will come when his name and fame will rank with that of Froebel and the few great educational leaders of the race who have understood the necessity of bringing the spirit that giveth life into the work of educating children.

A few will understand him wherever he goes as the apostle of a creed which has here been only hinted. But the religion of brotherhood is surely voiced in song, and the London-born and Chicago-bred William L. Tomlins is the prophet of that universal faith.

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INVITATION TO ENGLAND

In 1906, Mr. Tomlins was invited to England to disseminate his plan for developing temperament and character through music. His stay there was a triumph, and upon his return to America his educational influence was even greater.

He died in 1934 at the age of 86 at his summer home at Delafield, Wisconsin, and is buried there.

APPLICATION OF HIS IDEA TO EDUCATION

Mr. Tomlins' chief claim to the gratitude of posterity is his approach to the problems of education. The principle of his teaching was that true song is the result of an inner urge or experience. He stated this principle in these words:

"Nearly a half century ago, while teaching masses of children to sing, I made . . . a great discovery. I found a way to bring into play a deep something (spirit—call it what you will) which, latent in all, is capable of easy unfoldment in the young. The result was that the voices of these children were quickly vitalized, from an inner urge which was, shall I say, a sort of rage-energy—without anger—rendering the voices, the faces and entire being of the children radiantly beautiful."

This force appeared to be the power of spirit aroused from the innermost center of the human being under the stimulation of breath and song.

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The Tomlins' technique was used, it seems, for the first time, by Mr. Tomlins in 1881. It contains most certainly a fundamental truth, which it is the greatness of Mr. Tomlins to have perceived: the first undoubtedly to do so in America, if not in the western hemisphere.

HIS OWN EXPERIENCE

Mr. Tomlins had deep and exalted experiences through music. He believed and said that all life found expression in song,—disappointment, bitterness, sympathy, triumph, laughter, thoughts of thankfulness, courage, contentment, exaltation, and, possibly deepest of all, the sentiment of joy.

He sought for the awakening and expression of the inner life, through breathing, rhythm, the song voice, and a right attitude toward the human spirit, nature, and God. He sought this life through the exercise of the will in three ways—to arouse physical vitality; to arouse the mind out of its lethargy through concentration and fervor; and to awaken the spirit, until it transcends the bodily and mental states.

HIS RARE QUALITIES

We pay tribute to Mr. Tomlins' fidelity to the truth as he saw it, his rare sense of humor, his faith and exaltation of spirit, humanism, and schooled will; his impersonal mind, with love, which was above insult where principle was at stake; his kindness and patience in a life of service

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greatly devoted to the children who were to him "the morning of the new day"; to his consciousness that he was a soul, that "when one sings he sends himself forth into the world," and that when several sing together they go forth each multiplied many-fold in power, neighborliness and brotherhood.

Those who have known the magnificent vitality and dramatic intensity of the man will recall perhaps better than these pages some of the high moments they lived at his side. To others this book, fragmentary as it is, may well be an introduction to a new realm of music, a realm vibrant with spiritual vitality and soul-release—the realm of a music of the living, source of greater and richer and more universal living. May their gratitude go in warm loving kindness to a man who lived as a pioneer a life of nobility, of truth, of honor and absolute loyalty to his ideals.



CHAPTER ONE

HUMAN AND SOCIAL PROBLEMS OF TODAY

"Purification, not by elimination but by completion"

W. L. T.

OUR COMPLEX LIFE

WHEN we come to realize the changes wrought during the past generation, resulting in intensities and perplexities never ending, we sometimes fear for our children lest they have to face conditions far harder than our own, as ours are harder than those of our forefathers. But the effort would be futile to try to restore the simple life of the past which is gone never to return. May we not, however, look forward to a new simplicity and clearness of understanding which possibly will regard the present confusion and unrest as only a passing phase, a transition, like that of a house in repair for necessary enlargements? I profoundly believe that through the

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scaffolding of reconstruction we may begin to see the simple lines of a coming, and larger, structure.

MATERIAL COMPARED WITH SPIRITUAL PROGRESS

The secret of the present confusion does not lie so much in the outward conditions as in ourselves. When we consider the tremendous advances in scientific discovery and invention, we cannot flatter ourselves that we have made comparable advance in moral fiber, keenness of intelligence, artistic capacity, or world comprehension. The outer material has far outrun the inner spiritual progress.

LATENT POWERS

It is necessary that we parallel the advance incident with science and invention, by the release of unawakened intellectual and inner powers which we have immeasurably beyond those we are now using. In a crisis, when faced by disaster, nature instinctively calls upon these latent powers and, in extremity, we are capable of superhuman accomplishment. This that emergency forces we should be able to do consciously.

Professor James said: "Men possess means of resource which only a very few individuals push to extreme use. How then can men be trained up to their most useful pitch of energy? And how can nations make such training accessible to all their sons and daughters?" Here is the exact problem. This task belongs to education.

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MACHINES

Once men were as beasts of burden, doing things by "main strength." Then the machine came and men eased up and began to roll things. Soon there was a loud outcry from the unemployed; for, one wheelbarrow doing two men's work, half the race was idle. But the wheelbarrow laughed and said: "You make things, I'll carry them." And so it has been again and again; and again and again we have berated the machine; but the machine has said: "Why stay here doing my work? Go higher, humans."

Machinery, first preëmpting the world of the physical, has come in our day to invade the mental, with the machines that listen, record, calculate and talk. And what does it all mean? It means we are called upon for the exercises of power on a higher plane—higher than the mental,—on the plane of inner motive; that from below we are being called, even crowded, upward to the spiritual.

READJUSTMENTS

Our lives are being reorganized; physical supremacy minimized because less needed; mental supremacy shifted; and both readjusted for a still higher plane, the inner or spiritual, that will simplify life and better it.

No, we could not restore the old simplicity if we would; retreat is impossible, advance irresistible. But

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why desire to turn back or remain where we are? The old simplicity is but one ray of the spectrum, our present confusion the perplexity of many interfused rays; before us the path to unity in the already sighted unifying and harmonizing ray of effulgent sunlight.

We are now facing a world process in which mental energy is passing into the next higher plane of power, the spiritual. Step by step the mind of man is slowly but surely progressing to the exercise of its innermost powers, and finding itself in the embrace of spirit. Thus the entire path of self-progression may be seen in the unity of a three-fold life, beginning in body, advancing through mind, and culminating in spirit.

BROWNING'S DOCTRINE

This rising scale of man's nature is admirably put by Browning in "A Death in the Desert" where the narrator of the story represents the aged John as saying:

This is the doctrine he was wont to teach:
How divers persons witness in each man
Three souls which make up one soul; first, to wit,
A soul of each and all the bodily parts,
Seated therein, which works, and is what *does*,
And has the use of earth, and ends the man
Downward; but, tending upward for advice,
Grows into, and is grown into
By the next soul, which, seated in the brain,
Useth the first with its collected use,
And feeleth, thinketh, willeth, is what *knows*;

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Which duly tending upward in its turn,
Grows into, and again is grown into
By the last soul, that useth both the first,
Subsisting whether they assist or no,
And constituting man's self,—*is what is*,—

.
What *does*, what *knows*, and what *is*: *three souls*,
one man.

DOING AND KNOWING

Experience teaches that the first expression of Life is contact with external things, to satisfy common appetites and needs. Then life, advancing, begins to understand hidden relations among these external things, and is enabled to increase their value and uses. *Doing* has not improved upon *knowing* as much as knowing has laid hold of doing and lifted it to a higher plane. Knowledge has become power,—to release *doing* from drudgery. But, we must not be deceived, for as knowing advances life beyond doing, it does so in degree, not in kind. It helps to do more, but not better things. Civilized man, with lightning, is only doing more speedily what uncivilized man did without it—namely, getting to his destination. The Indian on his pony stole across the plains to his enemy at ten miles an hour; the modern general gets there at the incredible speed of modern invention; the kind or *quality* of action the same, meaning the surprise and destruction of the enemy; the *quan-*

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tity only is different. This knowing and doing can speed up material life—save from disease, prolong life, increase creature comforts, submerge in luxury; but cannot and does not cure native meanness, nor improve individual character.

Yet this power of mastery and use of things which knowing has given to doing, does mark an incalculable advance, though it brings perplexity, contradiction, and confusion along with it. It is due to an innermost impulse which, as life advances, is more and more brought into view as the hidden secret and essential meaning of life,—its Being, the Reality of the Spirit.

No matter how strong and controlled the mind and body, there is always a persistent sense that things of body and mind do not alone express the real meaning of life; life has an innermost being, the spirit, which is reality, and the source of all doing and knowing. And subordinating and harmonizing body and mind to spirit gives the only true meaning the doing of the one and the knowing of the other can possibly have.

FUNDAMENTAL PRINCIPLES

The foundation and basement of the house are necessary, but the *being* of the house, what goes on in it, is in the superstructure. The foundation serves in supporting the house, the basement lends itself to humble offices, but the superstructure reveals the real meaning,—the place of the home with its affections and joys. So with

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life. The body and mind are obviously necessary as substructure, but spirit is the superstructure which alone gives to life its comprehensive meaning.

If we take pains to dig down to the cause of our social chaos, we find a fundamental principle violated, a wrongdoing which began long ago, and has grown and grown until it threatens all civilization; a poison gas, so to speak, which is being breathed by us, and by our children; and the end is not yet. And here is our chief concern, the children, for this which is bad for us will or can be worse for the children in the coming years.

LIFE ITSELF VIOLATED

This principle we have violated is, *just life itself*; and we violate it in two aspects. First, we lose the essence of *being* in the external means of life, and modes of expression; and second, we stand in the way of the unfolding, or *becoming*, of life by taking it to be other than it is, or putting a lower value on it than it deserves or demands. Therefore, if we are to look for a remedy for the superficial and misleading motives of materialism that so confuse and lead us astray, we must seek the true master motive in the *being* and *becoming* of life.

Furthermore, as outer (material) things are only means to life and not life itself, so the forms of knowledge and art are not life itself, but only means by which life seeks to manifest. To lay emphasis on them instead of on life is to pervert the meaning of life. Consider

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men of culture or artistic accomplishment. What they know or do derives its worth from being an illuminating expression of life. We gain much from knowing the contribution of a Goethe or a Michelangelo, but we never stop with the thing known and done; we seek further to learn how this enables us the better to understand life and to express it for ourselves.

LIFE AND JOY

Life in essence wells up from the depths of being as a spirit of love and joy. I never miss an opportunity to say that life and joy are one. The Psalms are replete with joyous praises to the Eternal, with whom is the Fountain of Life and who leads mankind in the Path of Life. "I will sing unto the Lord as long as I live"; "I will sing praise of my God in which I have my being." The sacred poet rejoices in the living God in whose presence there is "fullness of joy."

LIFE EXPRESSED IN ACTIVITY

Life is characterized by a power which expresses itself in tireless activity. Life, centering in *being*, not only feels joy and the sense of unity, but finds a perpetual source of strength and energy which increases the more it is expressed. See the tirelessness of children at play! They and their play are one; they identify their play with their being—they live it, with tireless energy, so that we grown-ups look on in amazement.

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The same with the artist. He lives his work, rejoices in it, and the more so, the more understanding and creative he is; and working from his center of being, he goes without friction, toil, weariness, confusion, straight to his goal.

PROGRESS

Life is progress, the path of which is indicated in the history of the race. In savagery, *being* is narrowed in its expression largely to the body or to physical necessities, and hence is limited to motives of *self-regarding*. In civilized life, as mind and heart are involved and developed, life is social, and *being* widened to motives of *others-regarding*. When humanity rises, as shown in the work of statesman, prophet, reformer, poet, musician, and teacher, spiritual life comes in view and *being* expands to motives of *all-regarding*. This process in racial history repeats itself in the history and growth of the individual. To live life adequately, it must be expressed on the three planes:—physical, mental, spiritual.

First, I must not overlook certain rights due me and mine, as expressed in material welfare. There is a sacred integrity about myself that I dare not allow brought into question, for, if I fail to recognize rights for myself, I can form no just estimate of the rights of others. To be of use in the world, to have character with strength to stand up at the right time, I must be something in and for myself.

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Then as I take into account myself and my own, I must also recognize that Thou Art, that Others Are, and thus cultivate mutuality with neighbor and friend. Finally that HE IS, the Supreme Being in whose life we surrender self and everything, even, if need be, life itself. Thus three great stages of becoming: manhood, brotherhood, and All-Fatherhood.

SPIRITUAL ELEVATION

As the curve of self-progression moves from outer to inner and to the innermost, rises from physical to mental, and then to spiritual, it lifts every characteristic of being to correspondingly higher levels. On the physical plane, life is restricted to self-regarding interests, while joy and power do not rise above pleasures of bodily sensation and action; when life becomes mental, it goes out to others, binding all together in the social fellowship of brotherhood, and joy and power become a rich complex of emotions and wide range of intellectual and artistic accomplishment; when, finally, life touches the spiritual, the self expands to oneness with the ALL, an infinite vista beyond the dreams of body and mind. Of the greatness of the spiritual, its supreme happiness and tireless, inexhaustible energy, eye hath not seen, ear heard, neither hath it entered into the heart of the physical or mental man to conceive. We touch the hem of the garment of the spirit, get some glimpses of the supreme beauty of its abounding joy and power,

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when we give our wholehearted devotion to those noble principles of faith, justice, kindness, charity, that "bind the whole round world about the feet of God."

OBSCURITIES AND CONFUSIONS

From these considerations, we can understand the confusions and complexities of modern life, and account for the feverish, ineffectual rush that, like a nervous disease, afflicts the present order of society. It is not simply that we obscure the inner being by getting lost in its mere outer means of expression; it is also that we turn aside from the real *becoming* of life, pervert its essential order and meaning, and miss its true aim. Do something, become something, we must,—the surging forces within us compel us to do that,—but instead of following on to know and obey the fundamental laws of life toward the goal of self-realization which is ever before us, we get marooned in externalisms and only delude ourselves into supposing that we are marching on to some worthy outcome. How shall we overcome this vicious circle and move on to the high goal of our mental and spiritual life?



CHAPTER TWO

THE LIVING BREATH

"God breathed into man's nostrils the breaths of life and man became a living soul."

FUNCTIONS OF THE BREATH

✓ WE usually think that when we mention the term "life" we speak of something simple, but in reality there are various types of life or vitality, and it is only as we attempt to classify them that we begin to understand and speak intelligently of the true meaning and function of the breath.

Roughly speaking there is physical life animating the muscles, mental functioning through the brain, feeling life in and through the blood, whereas the life of spirit is more in the breath, if it can be said that spirit has residence in any part of the body.

✓ We may say there are two circulations, that of the blood and that of the breath. which are continuously in

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action and so important that if either ceases for even a few minutes, death is inevitable. The blood circulation is, shall I say, domestic in character, localized in the body. The breath is usually thought to occupy a secondary place and function in relation to the body, of being merely a blood-vitalizer. Aside from thinking of breath as an aid to the blood, we give it comparatively small recognition in the economy of the body and life in general. And in this somewhat subaltern attitude, we usually fail to take as much care of the breath circulation as that of the blood. When one's blood circulation gets out of order pains are taken to restore it to right action, but, although it should be, the same is not the case with the breath. Nature sees to it that breathing is a continuous process; we should see to it that this breathing is equal to all demands made upon it and well up to the measure of importance that the Creator in the economy of nature intended. We cannot store up breath in advance of its need in actual use, as we do meat and drink, or replenish it afterward. With breath we live, as it were, from hand to mouth, each moment sufficient unto itself.

Any unusual effort requires extra breath. And it is this, the extra, that must be provided at the moment of demand. It is here we fail. Attention is centered more and more on proper ventilation and other outward conditions for pure air, but very little on right methods of breathing for life and growth. It is especially impor-

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tant that the breathing of the children be kept equal to the demands of the moment. What some of the demands are will be suggested in the following:

- (a) In an extra exertion, like running, take short, quick breaths to restore equilibrium.
- (b) Before an extra effort, as in lifting a heavy weight, take a very deep breath. This is usually done instinctively.
- (c) For energy to give out surplus life on the emotional plane, such as welcoming a friend, giving encouragement, congratulation or consolation, extra breath is taken.

PHYSICAL AND EMOTIONAL BREATH

✓There is a difference between taking breath for physical and for emotional effort. In the former, it does not matter so much how the breath is taken, just so the lungs are filled; in the latter it matters mightily. One cannot take the breath intended to lift a weight, and changing one's mind, express emotion with it. Nor can one take breath for the expression of feeling in general and wait for instruction as to the kind of feeling to be expressed, whether joy, sorrow, entreaty or command.

(It is appropriate to inquire what conditions are essential to emotional breathing. The first is *completeness*, as explained elsewhere in this treatise; in a word, the complete action of all the breathing parts, that all parts of

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the breathing apparatus be made ready for harmonious action. This completeness does not necessarily mean uniformity of action throughout the process; for while in the case of every emotion the complete breathing machinery must be brought into action, yet each particular emotion requires a different use of these parts, and in proportions peculiar to itself, such proportions as may express the given mood or life in the most full and complete manner.

BREATHING APPARATUS AND QUALITY OF BREATH

(We divide the breathing apparatus into three parts—(1) the clavicular or upper breathing, (2) costal or mid-breathing, and (3) diaphragmatic or low breathing, which is the most fundamental and important. (“Abdominal” breathing is a misnomer.) As a consequence of raising and lowering the diaphragm, the abdomen may move, but no essential effort should ever come from the abdomen in the act of breathing for song.) All these, it must be remembered, should unite in the expression of emotion, but in different degrees and proportions. Schools of breathing based solely on one or other of these parts, fail to understand the completeness of breathing, and the proportional interaction of the parts. To base breathing on one part alone, would be like reducing all facial expression to one feature. In reality, there is no such thing as a “system” of breathing. All parts of the breathing apparatus should be put

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in order so that nature may help herself when and in the manner the occasion may demand.

For mere physical living and in physical exertion, the changes in the breath are not so marked, although there is the runner who gets his "second wind;" but in mental, emotional and spiritual life, the breathing takes on subtlety and complexity.

(Our mode of life, with narrow outlook or arduous and monotonous physical toil, enforces breathing which in its density is a barrier to the rarefactions and intensities of the higher forms of breath. This difference in breath is not so much one of form, whether clavicular, costal or diaphragmatic (although these are not without influence), as of texture,—physical breaths, so-called, of a coarse fiber, spirit breaths of a fine fiber.)

Let us go back in fancy to the "little red schoolhouse." Entering on a bitter cold day, we find the old wood stove red hot, in a room with windows and doors closed tight, and from the close, bad air everyone more or less "logged" and stupid—teacher and the pupils all below par. We open doors and windows, plenty of fresh air is supplied, and improvement is soon apparent. Everyone brightens, and we are apt to suppose everything is as it should be. But not so. We have ventilated the room, and restored the children to normal on the physical plane; but we haven't ventilated the children through their breathing, lifting them from the lower standard to the higher standard of breath and life. This

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cannot be done in a minute, but can be brought about slowly over a long period of time.

This circumscribed, provincial breathing is not confined to children; men and women are suffering from it in one form or another. We strut through life, and breathe in a strutting manner; or too humble, unduly making apologies, we breathe accordingly. Then there are those who breathe mincingly, as if chests with legs took little steps. There are many who breathe so narrowly that when by outer circumstances a big mood is forced upon them, they gasp to hysteria. That person, who, without protestation, stands "foursquare," lives broadly in his sympathies as neighbor and friend, hearty and companionable, but, at times, adamant for himself in what he considers right, will usually be found broad in his breathing.

INFINITE VARIETY OF BREATHS

(Besides these functions of the breath which have to do with our physical and instinctive nature, we must also consider breathing as an act of collective living.)

The atmosphere is truly a vast marketplace of breath. Everything that lives breathes according to its kind, the cabbage, the lily, the animal, and man. We have the outer breath for health and strength, and for the vitalization of the blood, and through the blood the vitalization of our entire physical organism. The function of the breath is not alone to insure health and continuity of this

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organism; it has greater functions,—of giving and receiving in turn the qualities and attributes of the abundant life.

The breath is a sort of common denominator in life. We speak of physical, or instinctive breath—of body, brain, blood—but chief of all, is the *breath of the soul*. Just as there are dense and rarefied strata of atmosphere, so there are of breath, and to correspond with these, different modes of breathing. These fine-texture breaths are capable of being blended in a unity of a three-fold life of heart, mind and soul.

(Of these breaths, only those pertaining to blood and body, the purely physical, work automatically. The inner breaths come into play as we work for them in living the life of which they are the expression.) As long as we keep on living only a life of materialism, we will use but the outer or body and mind breaths, and our higher and deeper breaths, more especially our soul-breath, will remain inert, with the ultimate danger of their becoming atrophied. The life needed to release these higher powers is often one of severe struggle and overcoming. Muscle-fiber, mind fiber and soul-fiber are all the result of effort, but to develop soul-fiber, the sweat of the soul, is the hardest work of all.

CHILDREN AND THE PLAY SPIRIT

Yet, as we shall see later on, these breaths must come spontaneously, just as one breathes in his appreciation

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of a beautiful sunset. And, as we have said, this involves the play spirit. "Live the life" implies experiencing the life in the play or make-believe spirit. And these imagining experiences are real to the child and the very heart of the process of child growth. Now the breath has a very vital relationship to the life experiences that we are considering. A child with her doll "plays" the doll is ill and talks to the doll about as her mother has talked to her. The child says to her doll: "Mother knows it hurts; keep covered, etc." and, for the time being, the child is more a mother to the doll than a child to her own mother; and this imagining experience is a life experience to the child of very real and fundamental importance, awakening in her the instincts of motherhood.

An incident: In my work with children during the war, I taught honor songs of democracy, songs of service, comradeship, patriotism, brotherhood, those virtues for which we felt their fathers and brothers were fighting and dying. One day at a school in Chicago four boys appeared before the School Principal and gave her \$2.93 to pay for a broken window. They had thrown the ball into the school's window. The boys explained their fine conduct by saying they sang honor songs with Mr. Tomlins. We had practiced long, sweeping, amplitudinous, firm breathing,—breaths that surge in and out like the tides of the sea, the strength thereof born of sublimity and high purpose. Spirit is the realm of

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motives and the breath in which the spirit dwells must be born of high motives.

THE FINER BREATHS

As we have said, healthy, animal-like life is a question of automatically functioning instincts, which, in instinctive breathing, belongs only to the lower strata; but as we face the problem of how we are to live and use life as "Sons of God" and "Lords of Creation," we call upon another and more attenuated breathing. We must not think of breath as servant to be shown new tasks, but master confronted with larger problems of initiative and responsibility.

| The finer breaths are greater than the instinctive breaths which sustain the physical organism, yet we must bear in mind that instinctive physical breathing is the basis of development, and from this the use of the finer breath is conditioned and developed.

We have observed how blood circulation repairs and energizes tissues, and how breath circulation vitalizes the blood in an endless round of activity and exchange. As the breath is changed so that it becomes highly charged with the finer virtues, it is as if these in turn were reflected in the circulating blood with the result that there is not only a renovation of the organic tissues, but a new refinement and energy in evidence throughout the organism, the enriched organism becoming more

THE LIVING BREATH

and more keenly sensitive and powerful in ascending cycles.

In this mutuality of breath and blood lies a great secret of life, knowing which, man may ascend to a greater status of being. In the working out of this dual principle, we establish unity of the earthly life beneath, and of that other, ethereal life above and around us. An analogy is in the tree whose roots draw the moisture and sustenance of the soil, and whose leaves breathe the life-qualities and virtues of the atmosphere, a two-fold circulatory process, so to speak, each giving and receiving proportionately.

As man responds to this dual rhythm of living, he becomes sublimated; body, mind, heart and spirit become as *one* in light and strength. And as many come to join the group of those who so live, mankind becomes transfigured, functioning finally in the completeness that we have so frequently referred to.

This principle is demonstrated in the practice of group-breathing. I have experimented with groups of as few as a half dozen, up to several hundreds, breathing in unison fairly long drawn breaths followed by long sustained vocal drone tones without tune, rhythm or even words. Each voice goes out and unites with every other, integrating the group and reflecting back each into his own center where the breath is supreme, resulting in a state of feeling and understanding far deeper than that limited by the brain, because rooted in being itself.

SONG AND LIFE

BREATH THE ESSENCE OF INDIVIDUALITY

We do not realize how vital and all-embracing is the function of breath. To breathe is to radiate the essence of our individuality or self. What the sun does, as its rays shine forth in life-blessing, we do on the stream of breath. We are blessed with the privilege of breathing into ourselves supreme elements and powers, and in turn giving them out, and to give out even more than we take in, adding, as we are privileged, our own joy and our power of life. This, however, requires more than mere instinctive breath. The breath must not be merely drawn in to fill the lungs and given out perfunctorily. It must pervade us and be thought of as searching and taking possession of us. We must also vibrate the air or breath into all the recesses of our being. By such "message" two results are attained: the air is vitalized so that when exhaled it is more spiritually potent than when inhaled; furthermore, the vibrating process "sets it into us" so that the vital part of the air does not "wash out," but rather remains as a treasure store of energy. This energy is stored in the finer breaths which attenuate, like the overtones of a sound or the radio-waves, to infinite fineness. In this way our deeper powers are built, and thus also are given out for a common purpose, the vitalization of all men.

In this almost silent ritual of in-breathing and out-breathing is to be found the means to charge all human-

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ity with spiritual qualities. And this becomes true when we consider how it could be applied in the education of young children.

THE ANALOGY OF THE SUN

We may return to the analogy of the sun, of how its radiance is focalized and given out enriched to the world by all things that have breath. Think of the sun as turning its face from us at night to breathe in the light, life and love of a Central Sun, and then in the morning shedding its God-given radiance to our world. Imagine further this Sun-given radiance streaming into a rose-bud until in the maturity of its joy-pulsed life, it opens out in full bloom and breathes itself out in fragrance to its little garden world. Can we not consider this God-ray as both sun-ized and rose-ized, and conceive that the little rose in breathing in, then out, has not only enriched its world, but, in this performance of duty, nourished and enriched itself?

Cannot this process be more true of the child, as also of us grown-ups? Such may be the mission of song, that through it we shall realize the joy and power, the goodness and glory of God; that translating ourselves as almoners of His power, we shall breathe into ourselves the breaths of Life, and give them out to enrich the world, the reflex influence being individual transfiguration. Is it not possible that in due time, if millions of children did this day by day, the new day would be

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here, when there would be no more hatred or war, but only love and peace on earth?

THE HUMANITIES

We are familiar with the world traffic in material things, "necessities of life," which are a means to life, but not life itself. Suppose a commerce in the "humanities," in which all children of God breathe into their nostrils, as into so many human factories, His breath of Life, and after transmuting it into products representing honor, truth, freedom, love—all spiritual things—give it out in glorious exchange to one another, finally uniting in rendering it back in worship to God Himself. What a wondrous wealth of the spirit would accrue from such a practice! Many will say that this is but a dream; but I believe much of it will come true in years to come.

We are not used to such thoughts. But the Bible is filled with references to this highest use of breath and voice. "God breathed into man's nostrils the breath of life and he became a living soul." Only when breath has left the body is man not man. Then are we not reasonable in saying that the spirit, or life, is in the breath?

It is through the vocal organs that the utterance of creative life, the "Word," goes forth: the divine fiat. Inner breathing has been known for ages to be the key to the unlocking of our greatest powers, the very powers that the human race is so in need of today and which it can marshal in proportion as it will awaken from the

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nightmare of materialism. As the Bible says: "It is very nigh unto you, in thy mouth, that thou must do it." Men may try through mechanical means to attain this spiritual breath which spirals to our innermost center, but this is but a delusion. This breath can only be approached and attained from within. *And it must be lived.*

Mr. Tomlins left this copy (The Part of Music) among his manuscripts in printed form, over his signature, in free verse, as it appears here, as if to epitomize his ideas on the breath

The Part of Music

Besides the traffic in commodities
there is another,
pertaining to the humanities.

Both are important; together
two halves of a unit whole.

We have found
a way to bring these two
in relation,—
to breathe them together in a single breath
and feel them in a single heartbeat in sustained song.

New Worlds Opened

We breathe this life,
then voice it together.
And in so doing become unified
in ourselves and with each other,
with results twofold:

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First, an increase of voice and vocal expression.
Second, more initiative in everyday life
and the fuller life.

We can imagine the difference between
the narrow breathing of the average man
who lives in a narrow self-interest,
and of a Lincoln
who lived for the welfare of millions of his fellow men.

The significance of all this is
that millions of our youth
are breathing greed and low ideals—
a miasma atmosphere
which is imperilling the land.

When in addition to breathing long breaths
which typify the majesty and awe
of mountain and forest
and the sweep of prairie,
we breathe breaths of honor, justice, truth,
freedom and loyalty—
then will come consciousness of the realities of life.

It is this broader breath
that every man, woman and child
may take out of the great ocean
of life and light and love about us,
and which each will take into his factory—himself—
there to be turned out a product—himself—
and then, in emulation with his fellows,
given to the general and eternal good.

This constitutes the real business of life,
and when we are engaged and interested in this,

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which is very near, and *ours* for the effort,
we will be glad to forget for a while
the traffic in commodities—the lesser,—
in which we are now so busily occupied,
as something for which we can ill spare
precious time and attention.

To those who think these the dreams of a mere visionist,
I could wish I could set down
the experiences of one who
has seen results inspiring in impressiveness and beauty,
these results from the practical application
of the truth here stated.

From breath in voicing
this larger life in song,
and obtained not only with adults
but, more important,
in the simplest forms of song, with young people
and especially with children
in humble walks where culture, so called,
as found in music performance,
is almost unknown.

When we reflect that in communities far and wide,
hearts and voices are ready and waiting
to feel and live this larger life,
and everywhere earnest leaders
willing to take direction,—
what an opportunity for the friendly expression
and interchange of individualities
not only as between one another
but in uniting together in commerce
with nature and God.



CHAPTER THREE

THE SONG VOICE

"Song is for everyone. That man who has never wanted to sing has yet to find the deepest within himself."—W. L. T.

MANY persons have experienced in an unusual way the existence of the ultra-substances whose vibrations are music, color and light. Spirit is the last factor to be recognized. Entity, known as spirit and sensed and expressed as such, makes the infinitude of difference in the lives of men. One who manifests most of the quality known as spirit approaches nearest to harmonious and beautiful living and expression. In speech or singing, voice or music is real and stirs man in direct ratio to the spirituality of its utterance.

A few highly evolved persons, including scientists, know the laws of light and that in some future time they will be fully recognized and utilized. The same with the laws of sound. Already they are sensed and to

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a degree known and utilized. Yet so embryonic is this knowledge that the mass of persons do not realize to what element they owe their chief joy in sound, or by what means they can bring to the world of consciousness the ineffable harmonies of the spirit. However, the path is plain. As sound has been synchronized with the movements of the body and the concepts of the mind, so its relation to the soul is becoming known. When this is done, then there is true music. In my opinion, it is through the human voice, the most direct medium for the expression of the spirit of man, that this revelation is to come to the world in the highest degree.

Among primitive peoples, when emotions were the resultant of physical states and mental reactions upon those states, the soul was silent. When there came an order of existence which, though primitive, yet had within it the instincts of God-embodiment, there were manifestations or vibrations of a purer quality in the expressions of spirit. Man, through spirit, gains steadily and inevitably in power and expression. This power, when it deals with ordered sound, is music.

Man is to sing as he lives—the life of spirit, with body and mind his servants.

MUSIC IN ITS RELATION TO LIFE

The view of music as an accomplishment only is disappearing. Progressive thinkers recognize the psychical value of music and the vital relation it holds to general

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education and to a life of nobility and individuality. This, in my thought, is especially true of vocal music. We have considered too much the song voice as belonging to various types of performance; for example, in concert and opera. For centuries men and women with exceptional thoughts have written prose, poetry and drama which people have declaimed and acted. But those who recite the words put into their mouths, also at other times use words of their own, and countless millions who never recite, voice their thoughts and feelings in the give and take of life. Something the same should exist in music. Since the feelings and spiritual concepts are important in the equation of life, why should they not be voiced appropriately in ordered sound, apart from set performance—just as thoughts are? When this comes about, or is approximated, it will be as a natural form of expression, devoid of affectation,—the result of an alliance between thought and feeling, appropriately removed from our present form of performance.

We must cultivate a new attitude toward music and above all toward the voice. Students come to my classes saying: "I shall never sing, never in public; the quality of my voice does not matter!" It is necessary to realize that it *does* matter whether voices are resonant and expressive of ourselves. I repeat: "It is not enough to use in speech the right word and pronunciation. It is not enough that the notes have precision, length, power and

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pitch. What is supremely important is that the voice rings clear and true to our life and ourself."

Song is the vocal utterance of the self, the inner, vital self,—complete, individual, unique. Standing before you, my individuality is established. I am myself, unique. God has not duplicated me. This is man's glory; it is his responsibility. The vocal utterance of this inner vital self is song.

It should be as natural to sing as to laugh. The joy of living, the sense of companionship, which are ours as children, should remain and find natural utterance in simple song forms. Song is the play of the soul. In its triune nature as rhythm, melody, harmony it offers avenues of self-release for will, mind, heart. Out of the co-ordination of these three powers arises the innermost self.

The artificial song voice, as in the mere performance, however sweet and smooth, is comparatively empty and worthless. Sincerity is the test. To be sincere is to be oneself. Moreover the song must go out to others, in companionship, and in the play spirit. In this way the life of song is the life of sincerity and power.

Can we be prima donnas? We cannot, in the sense of gifted voices; but we can in the sense of being ourselves, which is more important. To illustrate: my face has not the beauty of line and feature of an Apollo, but it is gifted in being able to smile in cheeriness of disposition, to encourage, to sympathize, to welcome. So the voice—

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lacking the pure complexion of resonance and quality still may ring with acclaim, melt in compassion,—in a word, express the moods of heart and soul.

The language of song is our common heritage. Compared with song, nationalism is narrow. And with song as with countenance, beauty of outline is secondary to power of utterance. What is amazing in song is the power it releases. And how in sincere utterance it holds an audience captive! There you see a man wrought by business anxieties; a few lines of song, and he is relaxed and let down. And there a woman, weary with watching; the same song, and she is refreshed and lifted up. More than this, for the time being each listener, to a greater extent each participator, is brought to equilibrium. And in their sympathetic equality with the song, or with the singer, they become equal to one another, which is the establishment of both manhood and brotherhood.

At times we do not so much understand music as it seems to understand us, as the larger the smaller. Music is joy, to make us rejoice; sympathy, to console in sorrow, and strength to lean on always, to those who are tuned to its laws. It comes upon us with incomprehensible power, lifting us from the valleys and the pots and pans of the daily round, to the heights from which life is viewed in truer perspective. It reveals our fuller stature of idealism and power. Setting the standard, music seems to say "This is you; the mark of your high call-

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ing," bidding that we live the noble harmonies we hear and voice in song.

Music, without the element of purpose or use in terms of life, is a frill on the garment of life, a sort of emotional hypersensitiveness, and bereft of its ennobling power.

When our goal is concert performance only, we find ourselves hemmed in by limitations which may well minimize the life of song. With over-attention to detail, for the sake of performance, vital expression is often lost. This is not true song. When the whole being finds voice in the power and joy of living as in praise and thanksgiving to Him from whom all things come—then the surging breath from the deep center of being renews, transforms, energizes cells and tissues, and, unifying mind, heart and spirit, raises us to the stature of true song.

This is the supremacy of the song: it goes *in and in*, making for greater power and deeper individuality, and goes *out and out*, carrying this individuality, and blending it with other individualities, making for larger life units.

People may object and say: "If the power of song is great why are its effects so seemingly evanescent? Why do the persons who have glowed in companionship as the inspired voice blended them into a glorious chord of *being* leave the concert hall restlessly scrambling and jostling their neighbors?"

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May not the fault be ours, that we misunderstand and misapply the power inherent in song?

MISCONCEPTION OF THE WORD SONG

It is unfortunate that the word "song" is associated with so much that is unworthy the name. All that we are in the habit of demanding or expecting of song is that it be a correct performance of the music, and that the tone quality be smooth and express sentiment. But the power of song does not inhere in all this. As I have said, back of this is the soul of the song, seeking expression, which in its deeper meaning only the spirit of the singer can know and interpret.

There is an inner life in singing without which the song, however correctly executed or brilliantly performed, is comparatively valueless. This deeper life of song may be developed apart from vocal pyrotechnics; and by using this central life in singing, a force is generated which does not pass with the cessation of the voice vibration, but remains an enduring energy, capable of use in innumerable ways.

It is this use of song and its application to education which I have discovered and developed. I do not teach music primarily to make singers, but to help to a larger and more varied life, in and through the co-ordination of all the powers of mind and body with the spirit. Song thus becomes not a specialty for the few, but a heritage for all.

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THE DEVELOPMENT OF THE SONG VOICE

The characteristic of my instruction with children is that I work, not at first for the completeness of the outer form, but for the inner awakening *life* of the voice, trusting to the newly aroused inner life to take its own form as a means and end of expression. This is nature's way as may be seen in the laugh, and the cry, and the shout. The aroused life of gladness calls out the laugh; the aroused feeling of grief calls out the cry, or shriek or groan; the sense of triumph calls forth the shout. And even deeper down is a larger and fuller life, the life of song, which, when it is aroused, calls on the voice of song as a means of expression; we then burst into song spontaneously and with the same sincerity of utterance as in the laugh, the cry or shout.

Because this life of song is deep, of the inner being, it is not always easily awakened. It is by calling upon the center of being within each individual that the source of real song is tapped. This is often made difficult by our materialistic living and breathing in which the inner and finer breaths of the heart and spirit have been allowed to atrophy.

As a preliminary step, physical culture is often necessary to relax and correct physical tensions and muscular rigidity; besides, the use of many exercises for the releasing of the breath, using the nine voiceless English consonants, *p, t, k, s*, etc., as will be indicated farther on.

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Much has been said and written concerning voice culture. The chief difficulty with the subject is that the culture is only skin deep. There is no "voice by itself." Back of the sound is the human being making the sound. And until we know the human being we cannot know sound or voice. And if we have no correct conception of a human being we cannot tell how a voice should be trained. True voice-culture is weaving into the web of the voice certain warp and woof threads of heart, soul and mind life.

A professor of deportment may teach the usages of good society,—the observances of polite behavior,—but if I lack self-respect, self-control, and a spirit of courtesy, I shall fail to reach the plane of real gentility and true behavior. (In true voice there is an inner essence, without which all the outer amenities and attributes of good singing are worthless. Power, agility, compass, enunciation may all exist in a voice which is dead; what is needed is a voice which lives, and will reach from mind to mind and heart to heart.)

Vocal facility is our common inheritance. In every new-born babe the earliest effort is a vocal one. The first breath is voiced in a cry. Listen to the soft laugh of young children when a smile has relaxed the muscular contractions of their throats, and wonder why and how it comes about that in after years this charm and quality of voice is lost!

What is this something that children have to which

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we so readily respond? Is it the art divine, or simply a charm which fascinates? Does it defy analysis, or can it be understood, and can it be taken hold of and harnessed to the educational or life yoke? We know this can be answered in the affirmative and by so doing the vital voice of childhood and youth can be carried over into adult life with added meaning and power. And this is accomplished by combining in due proportion in our culture the mental, the physical, and the moral elements of our nature; the end being more than musical, namely, a higher plane of living.

I have often named the essential tone already mentioned "Fervent Voice." Fervent Voice, the vital principle of singing, is the language of the inner nature, the self.

There is in ordinary use, as I have said, a less valuable voice which we may term Physical Voice; and much time and money are wasted in trying to qualify it for the powers of the nobler substance; for a higher mission than it is capable of fulfilling. A still coarser material is that of the Shrew Voice—the voice of excessive and wrongly directed effort. This voice repels the listener; it harms the singer, for it inflames and weakens the throat to an extent that invites disease. Of the first two it would be easy to show that while the Physical has its place in the vocal economy, it is too often developed at the expense, and in many instances, the exclusion of the better real voice.

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These three divisions we may classify as Gold, Brass and Dross, standing for Nobility, Commonness and Vulgarly. It is not necessary to dwell upon the last; it is frowned upon, and discouraged. But while Brass is an advance upon Dross, we must not enthrone it. Brass is brass; we may polish it; it has its uses, but its nature is the same,—brass.

There is in every voice a golden germ; though small and weak from misuse, it is there—the sign of individuality; and under exceptional conditions, when the outer self is subdued and the inner awakened, it ventures forth, a puny, starved and faltering voice, at first timid but sincere. This golden voice must be encouraged and strengthened: in power and intensity of utterance; in completeness of expansion and expression; from the heart outward; with “strength at the centre and freedom at the circumference,” until it dominates the physical mechanism, every fibre, the very finger tips thrilled by the influence of united and harmonious effort.

Physical tone adds little to speech. Using only this voice, one might as well communicate his thoughts through a third person. Fervent Voice is something one cannot convey through a third person nor put upon paper. It is the soul of speech, and so powerful that it qualifies, may even contradict, the affirmation of spoken words. For example: A mother, moved to righteous anger by the wrongdoing of her son, mingles tones of love and entreaty with words which, put on paper, express

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only reproof and correction; whereas love is at the center.

This heart language of the self is universal; it may be used with speech or without it. It is more truthful than speech, and differs from speech in that it cannot be the vehicle of mere words; it demands and holds the undivided attention of the speaker. Let the voice wander but for a moment while addressing an audience, and that instant the audience knows the soul is not in the voice, has gone away, and only its physical frame, or the mental, remains.

THE TRUE SONG VOICE

As I have said, this true song voice is not primarily dependent upon technique, as in elaborate vocal training. It responds to deeper laws. It is true that to be well-rounded the technique has to be mastered through long study and practice. But this will come more quickly and easily when song is aroused through Life seeking utterance.

This is not all. This fuller awakening, stimulated by its indulgence in song, seeks expression along work-a-day lines—in the realities of daily living; in various phases of initiative, individuality, and the things which make for character. As a result, the unified powers—mind, body, heart and soul—reveal vocational aptitudes, saying in effect: “Now you are unified, I show you what you are best fitted for.”

This unification applies not alone to the individual.

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Through group practice and singing it reaches the masses, in Community Singing.

COMMUNITY SINGING

It is not so long ago that the movement known as Community Singing sprang up. It was in the air, and became nationwide in a short space of time.

Multitudes of the common people were eager to come together and sing. This was during the Great War.

It was some instinct that made people want to sing, and gain comfort in song, at this crucial period and trying time in the history of our people and the peoples of the world, as if some new need had come which was calling on song as a means of expression. I believe this call to song, in humble life, close to the soil, like all great movements destined to uplift the race, was the appeal of the higher power for all to come together on a broader basis of living.

I believe this belongs to a simpler and nobler order on the way and destined to replace much of the old order which must be swept away as false. Tremendous forces are at work in the new order, some tearing down, others building up, and not least is this song movement. Its office is to help us to live the larger life.

However, the movement for Community Singing is still in its infancy. Its aim and work are not told in a paragraph. The movement is important and worthy the interest of the best minds in music. Of the work we

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may not speak knowingly today, but I feel, with many, that it is one of the means to be used for the greater and nobler life of our humanity through music.

The movement is a challenge to the new generations, whose task is to carry on, until song takes hold of every group in every community everywhere. We set down, in passing, a few basic points, leaving to the workers who follow the task of their development:

(1) Community Singing is the answer to a spontaneous urge in people of the desire to sing together.

(2) This desire is essentially due to the fact that social life has bent too far toward either the suppression of instincts and feelings on the one hand, or running riot on the other; consequently, the necessity for readjustment and correction by an impulse in the direction of normal group expression.

(3) This is not all. Community Singing is a vibrant call on the part of really spiritual leaders, that men and women shall come together to revive their mental, moral and spiritual natures through mass utterance in song.

(4) Community Singing becomes potentially a religious movement, although lacking as yet a consciousness of such.

(5) When understood, Community Singing will be a summons to the service of the community, to awaken in even the humblest citizen the acceptance of himself as a part of the group, a being endowed with unique

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powers, yet dimly realized, to be used for the good of the humanity in which he lives.

Humanization, so to speak, through song in organized multitudes! This is the goal which our lives must strive to reveal. It is the new Americanization, in which every citizen sees himself, not merely a political unit whose vote counts as one among many, but a citizen of the community, able to contribute something to the common welfare which, but for him, would remain unknown and unenjoyed by the community.

Here is the new gospel that heralds the awakening of greater powers, and a fuller manhood with a new, vibrant sense of brotherhood. It is the gospel of service, calling everyone to his and her place in the exalted chorus of humanity. On the wings of song a new era! United beings within the singing brotherhood of Man!



CHAPTER FOUR

THE THEORY OF THE BREATH

BREATH EXERCISES

ONCE we have recognized the fundamental importance of the breath as an independent life-force, breathed in to purify and energize the Self, and in turn given out to others as expressive of the deepest inner being, it is necessary to proceed to the means which the breath employs to give it full utterance in the life-process. These means are three: (1) the larynx that renders the tone in its various qualities and pitches; (2) the oral cavities that enhance the tone qualities in the formation of vowels; (3) the organs of speech, such as the palate, tongue, teeth, and lips, that produce consonants. The supreme object of instruction is to reduce these means to complete subjection under the breath, and allow the breath, as the spirit of life, to express itself through these physical means and processes.

The breath at first finds its instruments dull, crude, and even hostile to its purposes. But by a subtle law of

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interaction we find that as the spirit of the breath conquers and the flesh of larynx, oral cavities, and speech organs yield obedience, not only is the flesh refined, but the spirit (residing in the breath) is itself raised to a purity and power that it could never have attained but for the struggle and the triumph. Obedience of the flesh should not be taken to mean passivity, as the following illustration will show

A canvas sail, from the pressure of the wind, becomes as hard as a board; but a board could not be used in place of canvas, because, being rigid, it could not yield itself to the action of the wind.

The sail is "set" to serve the breeze, and the sail submits itself to the breeze but the "setting" of the sail predetermines the effect of the breeze and consequent movement of the boat. (Two boats may go in opposite directions by using the same breeze with the sails set differently.) The breeze uses the sail, but the sail takes advantage of the breeze. What is of fundamental importance to note is that both the set of the sail and the action of the breeze act together as one, to drive the boat. So it is with the breath and the larynx. The passive yielding of the larynx to the breath is not sufficient. The active way in which the larynx yields, its "set," is what predetermines, or characterizes, the self-expression of the singer.

The following exercise will help us to become conscious of this interrelation of the breath and the outer organs of the voice.

THE THEORY OF THE BREATH

A. Breath Dynamics

Blow your cheeks out full, and feel their elastic resistance. Then, while sustaining the expansion of the cheeks by a continuous breath pressure from the diaphragm, let a thin thread of breath escape through a tiny outlet in the middle of the lips. With the feeling of fullness and of resistance of lips and cheeks, you will have a sense of the steady tide of the breath; how it overcomes the resistance.

It is most important at the outset to establish this balance of opposing forces, *i.e.* between the breath and the lips and the cheeks; also the sense of air-fullness. Later on this same feeling will have to be experienced with all the vocal parts and powers called into play.

Now, have the lips' outlet grow smaller, then larger, making for increased or decreased resistance, densifying or rarefying the column or jet of breath. This will eventually create a condition of elasticity. It is important however, to see that the breath in its passage should go neither unresisted and unchallenged nor made stagnant by over-resistance. In other words it must never forfeit its hold upon and control of the parts of the mouth acted upon. In this conflict of opposing forces it is the breath which must assume the initiative. The muscular parts, while not inactive, must be merely responsive—as a sail when it is bellied by the wind.

In this conflict of breath with lips and cheeks we have

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an image of the balanced tension between spirit and flesh, also represented in the two circulations of breath and blood,—lungs and heart. It is on this balanced opposition of forces that life operates, in terms of vibration and vital energy.

The mechanism should not be known by the pupil. It is up to his breath “to do things,” flowing freely, and at first unassisted.

B. Breath Consonants Exercises

It is interesting to consider that four-fifths of the letters of the English alphabet are consonants, and that half of these are voiceless. The breath-consonants are: *c, f, h, ch, s, sh, and wh*. In actual speech they constitute nearly one-fourth of the sound units. They have a distinctive part in the economy of speech and song, and serve to bring about inner formations of the breath. They preserve the breath's essential activities, which otherwise would be dulled; in fact, this dulling of the breath is what usually happens. These activities of the breath are dulled to the point of stagnation, causing the muscular parts to predominate in their action, with the result that both vitality and quality in song fall to a low level. The consonants, *k, p, t, x*, also hard *g*, as in *goose* and *girl*, may be described as “breath-stopping” in the sense that the breath does not “flow” as in the use of the consonants named above. Soft *g* belongs to consonants that let the breath “flow,” as in *gentle*.

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(1) *The Mother Hush*

Take a fairly long breath drawn through the nostrils; breathe it out through the shut teeth in a long sustained mother-hush lasting six or eight counts. Neither hold the breath back that it may last longer, nor rush it to noisiness. Allow it to flow freely, either with the feeling of soothing a baby to sleep, or, more forcibly, in order to admonish the other children to be less noisy. In any case it must be a sustained and even breath, and it must go with authority. Our sentiment must never lapse into sentimentality, but must remain forceful and purposeful. The hush should be forceful enough so as to be audible to a small roomful of people.

(a) Draw the breath through wide-open nostrils welcoming the breath, a breath which searches and awakens, given a sense of power and mastery. The nostrils should be distended, welcoming the incoming breath, as doors thrown wide open to guests.

(b) After taking the breath, hold it an instant, as if valuing its worth before giving it out. One would hold a rich gift in this way, not selfishly but in token of its worth.

(c) "Sh —————>"

In the hush-sound the teeth are lightly closed; a smiling effect is produced, but the lips should never be drawn back deliberately in a smile. A smile in the eyes will effect the desired result. The breath-pressure must not jerk

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at the beginning and then give out, but must be sustained in a steady flow. This may seem hard at first while our lung-powers are not practised in steadily sustained pressure in emitting the breath. *In order to attain this steady breath pressure, think of blowing a feather across the room and out of the window.* The farther the feather recedes, the greater the breath pressure needed to follow it up. This gradual increase must be maintained steadily. Moreover it must be entirely the work of the diaphragm, lungs and chest. In daily correct breathing there is an in and out movement just above the waist line, as the diaphragm rises and falls. This instinctive and automatic movement is encouraged by the proper use of the diaphragm, assisted by pressure just above the waist line with the tips of the middle fingers. The diaphragm thus raised pushes out the breath from the lower part of the lungs, while lowering the chest pushes the breath out of the upper part. A danger is that the jaw and face will harden in sympathy, thus checking the current of the breath, which takes on a stagnant pressure as when one lifts a heavy burden. (This, of course, is an exaggerated picture, intended only to illustrate how singing may become a matter of muscular domination instead of breath and spirit control.) This tendency of the jaw to become hard and set whenever the chest is working hard must be overcome. Be sure that the face, especially the lower half, is relaxed. Be admonished: wreath the face in smiles. If only the lips smile, the tone tightens; so

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smile with the whole face, especially the eyes.

It is also most essential to observe that taking in the breath and sending it out must be felt as a single act, as a unit of breathing, just as the player takes the ball for the sole purpose of doing something definite with it in the game. This breathing-in-to-give-out is in direct contrast to taking breath just for the sake of breathing; or for one's personal satisfaction only, as inhaling some favorite perfume.

Inhaling should take two or three counts; exhaling, six or eight,—to be increased in a few weeks to ten or twelve. (The counts measure about a hundred to a minute, a leisurely walking rate.)

(d) The sense of breath-continuity should take the form of distance as well as time. Mere counting does not suffice. Place a stick on the back of two chairs, the longer the stick the better, even eight or ten feet, and pass your hand along it as the pupil *exhales* his breath; or have the pupil stroke his own arm with a slow, *even* pressure. The sweep and steadiness of the hand movement gives sweep and steadiness to the breath. Pressing the hand heavily in the middle of the stick will beguile your pupils into a greater breathing pressure in the middle of the exercise also. Have the pupils pass and press their own hands along the stick, while practicing the exercise.

(e) In order to raise the issue sharply, whether the breath controls the muscular parts or they it, indicate

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with hand movement and breath the distinction between the long-sustained hush of the loving mother $sh \longrightarrow$ and the short, sharp, impatient hush of the unloving nurse $\overset{\sim}{sh} \rightarrow \overset{\sim}{sh} \rightarrow \overset{\sim}{sh} \rightarrow$. The latter is to be strictly avoided. It illustrates the way in which millions of children speak or sing their words in a sharp, jerky manner, which leads to calamitous results.

Have the little children play they are mothers; each admonishes the other children not to be too noisy in their play, she hushes to sleep the babe in her lap. They should feel and express in a subtle way, not exaggerated, the distinction between the two hushes.

(2) *The Swirled Breath*

(a) This exercise is meant to emphasize the fact of the unity of the in-and-out flowing breath. The breath should always be thought of as continually swirling around in the chest on its way up and out, as one swirls water in a wash-bowl. To cultivate this idea of swirled breath, have the pupils swirl their hands on a table or desk in circles of, say, eight to ten inches in diameter. Use only the pads of the fingers as though rubbing oil into wood.

Breath: $sh \longrightarrow$

Hands:

(b) As the circling current of the breath goes out into the room, think of it as describing a curve:

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<i>sb</i>	realization	
anticipation		fulfillment

There is a unity in the curve. At the beginning there is anticipation; in the middle realization; and at the end the content of fulfillment. It is this sense of unity which it is desired to bring into the breath. At first, the curve should be felt as about thirty inches in length, matching the high curve of the pupil's hand in making an elaborately polite bow. Later, without the hand movement, it may be thought of as ten or twelve feet long.

One should always begin a breathing exercise by blowing the breath out. Expelling the breath relaxes the lungs (as they collapse) and the relaxed, not the tight lung, is the one that can be stretched to take in the most breath.

(c) Repeat the same exercise using other breath-consonants: viz., *s—f—th*. These are varied forms of breath-life activity, serving the same purpose in different ways.

(d) In place of one, group three consonants in the outgoing breath. Thus:

<i>s</i>	<i>f</i>	<i>th,</i>
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being diligent to keep the breath flowing evenly.

In the same way, *s—th—s—*; and *f—th—f—*.

In these consonants, the upper teeth are touched respectively by the lower ones (*s*), by the lower lip (*f*),

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and by the tongue (*th*), which process provides a semi-resisting medium for the outgoing breath.

If the hiss (of the *s*—) inclines to an undesirable sharpness and asperity, this may be corrected by a little of the hush (of *sh*—). With *f*— and *th*— the aim is to keep the breath free, full, and continuous. In this exercise, the breath is condensed and intensified by the resistance of the tongue, teeth, and lips, but it must never for one instant become stagnant. On the contrary, its passage should be continuous with a gentle, pervading influence, capable of rising, however, to forcefulness.

The swirling hand movement by which these figures are made helps to secure the sense of surging breath, and thus correct the habit, so hard to overcome, of checking the breath at the point of change. The changes from consonant to consonant must be made so smoothly that they dissolve into each other. But while the attention is directed to these details and their correct performance, they should never be allowed to eclipse the larger thought of the unity of the outpouring breath life.

(3) *Word-resonances*

(a) Repeat over and over the following words, pronounced as indicated with the outgoing breath:

s—a—fe—; s—a—fe—; s—a—fe—.

f—a—ce—; sh—ea—f—; f—i—sh—; f—or—s—oo—th—.

f—i—fe—s; f—our—th—s—; f—i—f—th—s—.

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In this exercise, both vowels and consonants should be given a long, continued utterance. If the vowels are whispered, they should be soft,—nearly inaudible; if voiced, they should be softly uttered with a pervading, fervent, breathing quality as commonly used in a sick room.

(*b*) In the same way, repeat the following words:

f—ea—s—ts—; th—e—f—ts—; s—trea—ks—; h—as—ps—.
ca—s—ks—; s—e—cts—; s—i—x—th—s—.

The letters *sh, s, f, th*, only partly arrest the breath, since the closure of the parts is not complete, teeth and teeth, tongue and teeth, or lips and teeth, forming, as it were, a lattice door, or screen, through which the breath has to be forced. Thus resisted, the breath becomes condensed, making for intensity.

The letters *b, t, k, p*—explosives,—for the moment shut the breath off entirely, forming, as it were, a solid door. But here, too, we must not bring the current of the breath to a standstill,—to stagnation. So the teacher should make sure that the consonant shut-off and release is as short as possible,—quick as a wink,—almost instantaneous. In this way, stoppage at the top of the breath column will not extend to the throat; it will simply bring about the desired condensation, and there will eventually come about a pulsation of the breath similar in some respects to the pulse of the blood. Further exercises to secure this elastic resistance of the consonants will be introduced later.

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It should be borne in mind that the consonant does not act on, but is acted upon, by the breath, as the sail of a ship is acted upon by the wind. At the same time, as it is the "set" of the sail in its resistance that largely shapes the course of the vessel, so it is these consonants, in their elastic resistance, that really utilize and direct the breath.

(c) In practicing such words as *f—ea—s—ts—* many pupils will use the *t* to shut off the preceding *s* (*s—t*). They must be directed to think of the *t* as associated with the *s* which follows, in fact, as starting it: *ts—* Have them practice *ts*,—repeated a number of times, in a single breath: *ts—ts—ts—ts—*. In forming the letter *t*, the tongue tip should touch the hard palate with a light and velvety impact,—with elasticity and not at all with a banjo-like wang. In this way the continuity of the *s—* is broken in upon as little as possible.

Practice similarly:

s—ks—ks—ks—ks—ks—ks—

s—ps—ps—ps—ps—ps—ps—

The *p* is formed by the lips, the *t* by the tip of the tongue, and the *k* by the back of the tongue. Of these three, however, the practice of the *t* is the most important by far.

C. Vitalizing the Breath through Feelings

A ventilating fan agitates the air of the room. Both air and fan are moving, but it is the fan that acts, caus-

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ing the air in the rooms to move. Out of doors, a windmill may be seen. Both windmill and air are moving, but here it is the air that acts, causing the windmill to move. The windmill is stirred by the moving air, whereas the air of the room is stirred by the moving fan. Of these two, the air acting on the windmill is the truest to nature. This principle is absolutely true to the office and use of breath in song.

So with our pupils we must emphasize the controlling influence of the breath over the vocal organs, and *not* the checking and controlling of the breath by the vocal organs. And this because it is in accordance with the true principle and process involved in the art and science of vocal utterance, as also for the supreme reason that the child must be brought to regard the breath as the spirit representing the self, which must at all times dominate the vocal organs in the act and art of singing. To help bring this about, the breath in the early exercises is dwelt on especially a great deal, and then it is associated with some mood, some feeling, that the pupil must be made to try to express. That the pupils are strange to this sort of thing and do not at once feel the contentment arising out of self-expression, need give the teacher no uneasiness. Soon the breath will do its work as unconsciously as does the workman's hand in taking up his tools.

In the following exercises, we are to get the child to imagine certain sensations in various moods, which will

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call on the breath to act in different ways, going into and out of his body as a man freely moves about his own house.

(1) *Higher Breathing*

Take a long, slowly drawn breath, seeming to direct it high up in the head where a refreshing breath of ammonia (smelling salts) would be felt. Imagine you *are* breathing ammonia to clear your head. Draw it up back of the eyes, so that they seem to smart, then slowly give it out. But give it out with a purpose. Give out the refreshing ammonia sensation *plus* your own spirit of kindness, to relieve, let us say, a fainting friend who is too weak to breathe the ammonia for herself. Repeat this exercise several times, using the *sh*—— exercise.

(2) *Middle Breathing*

Now assume that your friend is forlorn as well as faint. After having relieved the faintness, draw in more breaths—this time breathing in the fragrance of flowers. Your breath, instead of going where the ammonia did, must be imagined as pervading the lower head and neck down to the shoulders. So give it out and, with it, your own spirit of consideration, helpfulness, comfort. Again use *sh*—— as the vehicle of expression.

(3) *Lower Breathing*

Now assume further that your friend, being restored, strengthened, and comforted, is hungry. So breathe in

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fragrance of a bowl of hot broth, feeling the sensation as low down as you can. This breath in turn, must go out in the same spirit of sympathy and helpfulness: *sh*——

(4) *Mixed Breathing*

Finally, in a spirit of fun, imagine the violets and ammonia stirred in a bowl of broth, and then sniff through the nostrils the combined sensation, reaching from the top of the head to the pit of the stomach. Then this sensation, in its totality, must be breathed out using *sh*——. In this way, you get a completeness of sensation akin to that totality of breath sensed by a great artist before his voice electrifies an audience.

The heart of these exercises lies in having the pupils lose themselves in the realness of the play. It is only as the different parts fuse together in these processes that we can get each part into right action. And here must be noticed what is of immense importance and what is peculiarly characteristic in these exercises. They all involve *living* what is being done and not simply talking or thinking about it. Preaching or theorizing is not practice. Here in these breathing exercises we are not simply breathing but putting our thought, our feelings, and our will into the breath which is our very life. When we consciously breathe in and out certain moods, emotions, volitions, ideals, we become what we thus give of ourselves. We are dealing with our own *being*; it rises in

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us with our breath and runs over, so to speak, in order to go out to others. And it is this *being* filled to running over that influences, most of all, ourselves. If we are playing *courage*, we play that we are giving out our courage to help another, and in this way we ourselves will become courageous. It is this reaction of life upon the children, strengthening and ennobling them, that is secured for them in these living exercises in breath.

The teacher may now go on to the four following exercises to bring the pupils to an all-comprehensive sense of breathing *life* itself, taking it in and giving it out. As life is rather too general a conception for children to grasp clearly, I have found that they readily understand the meaning of breathing in and giving out *light*. The sensation we played in breathing ammonia is at bottom a life-sensation. And, in the same way, we may play with breathing in and out light. Experience shows that with children, life at first is translatable into terms of light. The common saying is, "the light of life and joy," as "the darkness of death and sorrow." So the child may be easily led to imagine his breath as making for light, preliminary to his realization of it as life.

(5) *Breathing Out Light*

Have the pupils regard the school room as filled with darkness which he is to change to light. In breathing in the air, he is supposed to draw draughts of this darkness into himself, there to mix it with the joy of his own in-

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ner being, of which he has an abundance and to spare, and then to give it out in sunshine radiance, the very thing he has all unconsciously been doing in laughing. Have the children shut their eyes as they breathe in the darkness and open them when they let the breath out again all lighted up: *sh*———.

Then have them breathe in this just emitted radiance, and give it out replete, this time with life and joy and love: *sh*———.

When every pupil has done this over and over again for himself, then constitute each the representative of the rest of the class,—a sort of leader,—breathing for them as well as for himself, as upon occasion he might speak for them. So have him breathe for them, breathe for them to inspire in them a spirit of emulation. In this way, they can all be leaders and can multiply into each other, making for a wonderful community of life. In the all-hand-around circle of primitive dances there were no special leaders, but all were leaders. All gave to the general fund, and all shared in the multiplied product. This principle survives, and can be demonstrated in this play of “breath” and “being.”

(6) *Breaths of Welcome*

Say to the pupil: “Play you are host or hostess receiving your guests, who are also your friends. To each one in turn you extend a kindly welcome. Not in words or ‘shaking hands’ or in bowing, but by

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drawing in a long breath and then giving out a sustained *sh*———.” Have the pupil note that each welcome is tinged with a quality fitted to the character or condition of his guest: To A and B (bride and groom just returned from their honeymoon), a *heartly, fun-loving* greeting; to C (in high office), *deference*; to D (after retirement in bereavement), *sympathy*; to E (a victor), *congratulations*; to F (the vanquished), *condolence*; to G (who is struggling), *encouragement*. To *all*, of course, the sincere joy of welcome. Just as the moods are marked by subtle changes in the facial expression, so there will be a subtle change in the breaths, since no two will have been exactly alike.

In the foregoing exercises, little will seem to have been accomplished. The indrawn breath has been employed to arouse certain sensations, and then to express certain emotions; but there will have come to the pupils very little, if any, contented sense of accomplishment. Nevertheless, all the tact and resources of the teacher must be brought into play to keep the children struggling to give expression to their spirits through the breath. For the reward is to come later when song voice is added, resulting in the sum of voice *plus* pupil-power. Voice, without pupil-power which these exercises eminently develop, amounts to pleasant tone merely with no life in it. Hence, the teacher must faithfully keep on arousing this pupil-power, urging it to strive, almost vainly as it seems, to express itself in the hush breaths.

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And then when the pupils are almost ready to give up trying, the voice is brought in as something to be *used* rather than *played with*.

So fundamental is this point that an additional word may be fitting. A teacher once complained to me that of all the *sh—*, *s—*, *f—*, etc. he had practiced so thoroughly, not once had he felt a sense of accomplishment (as in *s—* to welcome, cheer, console, etc.). But when I changed *s—* into *z*, *s—o—*, *s—i—*, *s—a—*, etc., that is, gave it voice, he found the satisfaction and contentment of self-expression. Consequently, he regarded the *s—* exercises in pure breath as so much time wasted, and demanded of me why I did not start with *z—*, *s—a—*, etc., that is, with voiced breath. Because, I answered, you would have assuredly *played* with the pretty song tone as a child does with a toy; you would have been concerned only with shaping it into a few pretty tunelets, as pupils as a rule are in the habit of doing, instead of using your breath, as now, by force of an acquired instinct, to express breath or spirit life. My experience has amply shown that after the pupils have struggled to express their welcome, cheer, encouragement, etc., through the breath consonants, as *s—*, *sh—*, etc., then to add voice as in *zh—*, *m—*, *sh—*, etc., is to find that the voice, *plus* the previous struggle to use it, is twice what it would have been were it merely played with in the usual fashion. This is an important factor in the exercise and must not be overlooked.

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D. Voiced Consonants

It would be fatal to pause here, for we should be doing so at the risk of losing all we have previously gained. If we did nothing further, we should fall back from our high estate won through the breath and find it so much more difficult to raise ourselves up again. What we have now to do is to go on and fix our gain of the sense of life in the breath as a deep and ineradicable possession of the innermost self. And this is practically effected through the vibration found in the use of the voiced consonants.

The process at first is one of reducing the harsh, repellent, and rebellious consonants to complete subordination to the breath—the spirit. The effect is marvelous and twofold; for in winning its victory over the consonants, not only have the consonants been refined and raised to the highest point of their efficiency as means of expressing the inner spirit, but the breath also has been refined and energized and lifted up to its highest function of mastery as the supreme instrument of the spirit of man. And what stamps approval upon this process is that the vibration in these consonants has been reflexed back upon the innermost being of the self and has fixed the record of attainment there. The following exercises are meant to effect this momentous result.

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(1) *The Buzz*

(a) We now translate the “hush and hiss” of the breath consonants into the “buzz” of voice, thus throwing the outgoing breath into resonant vibration. *Sh*, for example, can carry little or no pitch, for lack of inherent vibration, while on the contrary the vibration in *zh* enables it to carry any pitch, high or low.

At first, it will not matter at what pitch the *zh* is sounded,—just so it is a note low in the voice. Later on it may be sounded in the middle of the voice. Be sure that the sound is a buzz and remains a buzz. There should be nothing of vowel quality, good or bad, in it, but simply a buzz.

Begin with *sh*—, and in the middle of the exercise change to vibration, or alternate the two. Do not check the current of breath at a point of change.

(breath)	(breath plus vibration)
<i>sh</i> —————	————— <i>zh</i>
<i>sh</i> ————— <i>zh</i> ————— <i>sh</i> ————— <i>zh</i> —————	

In the same manner, alternate *s* (breath) and *z* (voice); (breath) *v* (voice); *th* (breath) and *dh* (voice), as in *through* and *them*.

(b) Now change these voice consonants among themselves in the same breath, as follows:

<i>zh</i> —————	<i>z</i> —————	<i>zh</i> —————
<i>zh</i> —————	<i>v</i> —————	<i>z</i> —————
<i>z</i> —————	<i>dh</i> —————	<i>v</i> —————
<i>z</i> —————	<i>v</i> —————	<i>dh</i> —————

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(c) Repeat over and over again the following words:

s-a-ve-me—(save me)

gi-ve-th-ee—(give thee)

sa-ve-z-me—(saves me)

gi-ve-z-dh-ee—(gives thee)

With this exercise use the hand as in the Swirled Breath exercise, and at each point of change increase the swirling motion, thus:

gi—ve—z—dh—ee—

It is more difficult on the higher notes to maintain the even flow of the breath and, at the same time, keep the vibration full and steady. To pass the hand around and around on a table top, will help to overcome this difficulty and keep the flow of breath free.

(d) Now take a deep breath and sound *judge*, but without the vowels, thus: *jdg*—

It is an intensified *zh*— with a preceding *d*. The teeth touch without clenching the jaw. The lips are smilingly drawn, showing the teeth, and the breath is forced out a little violently as a long steady expiration. The result should be intense vibration, in the effort, the neck being expanded a half inch or more in circumference. The pressure is so evenly distributed inside, like blowing a soap bubble, that no harm will result. Any note from Bb to E may be used:

jdg—

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This vibrated breath may be prolonged from six to ten or twelve seconds, and repeated six times or so several times a day for a month.

(2) *The Hum*

(a) We now advance to a reinforcement of the vibrated breath by the use of the resonance consonants *m*, *n*, and *ng*. Close the lips,—not pressed but lightly held together,—and proceed to hum softly, making a gentle, pervading, drone-like hum, completely filling the room, as does the hum of a bee: *m*—————

We have the children look up and all around the room, as if looking for a bee. The concentration and movement keep the neck relaxed and prevent muscular tension, which would tighten the tones.

Do not utter the word *hum* or name the letter *m* (em), either of which necessitates parting the lips. Simply hum; hum long notes pitched about the middle of the voice. You must have the right pitch well in mind not only before beginning to hum, but even before breathing in; then start the hum exactly *on* this pitch without slurring up to it. Starting below pitch and sliding the voice up to it is a vulgarity common in poor singers. Sometimes, instead of sliding, the voice is pulled up with larynx effort, like screwing up a violin string, which is harmful to the voice. In some cases the voice starts a whole tone below; in others, but a fraction of a tone. The latter fault is more troublesome to correct because

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more subtle and harder to bring to the pupil's attention.

Hum for about 8 counts, on long single notes of different pitches, anywhere from E on the fourth space of the staff, to the octave below—E on the first line.

In order to correct the tendency to slur it is beneficial to preface the *m*— with either an aspirate or a slight lip explosion. Thus:

and $\begin{array}{ccc} a_m & h_m & h_m \\ p_m & p_m & p_m \end{array}$

This will help starting the hum with a positive action of the breath, rather than in a negative, indifferent way. In h_m the aspirate breath goes out by way of the nostrils and *not* by way of the mouth.

Make sure that the hum circles all about the room. With a group of children the following play will be both stimulating and of great practical value.

(b) The children play they are bees going from flower to flower. They enjoy my discomfiture in failing to locate the source of the sound. If I look inquiringly in their direction, they smile with pretended indifference, while throwing their voices elsewhere in a manner quite ventriloquistic. Sometimes three, four, or more pupils standing apart from one another in the rear of the room, hum on a single note, trying meanwhile to blend their voices in such unity that the other pupils are unable to say how many are humming. At another time, individual pupils are called upon in turn

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to hum while tip-toeing about the room, trying to deceive the rest of the class who, blindfolded, with outstretched hands are endeavoring to point the movements of the singer.

(c) In place of *m*, sound *n*— (as in *din* or *soon*). Repeat with the consonant *ng*— (as in *gong*) like the clang of a bell. Also run these humming consonants down the scale in a very legato way.

In *n*, the teeth are held apart. The mouth is practically closed by the tongue tip, or rather by the whole front edge of the tongue which is lightly held against the hard palate just above the upper teeth. In *ng*, the teeth are still wide apart, while the tongue tip is laid against the lower front teeth. The closure of the mouth is brought about by the back of the tongue arching itself, like a cat's back, against the roof of the mouth.

In these three consonants, *m*, *n*, *ng*, the vibrated breath, unable to pass out of the mouth, is sent by a devious path, a sort of back-stairway, up behind the soft palate through the head passages and out of the nostrils. As with the *m*—, precede the consonants *n* and *ng* with a little puff through the nostrils, as for instance:

tn————

kng————

Practice also with

km————

The *k* calls for a little puff of breath (less than a thimbleful, so to speak) through the nostrils. There should not

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be the faintest movement of the lips. This may prove difficult at first. But the difficulty should be overcome.

The following will also produce striking results:

dn— *dn*—

Then

ddn— *ddn*—

(The *d* should be as short as possible and velvety as the action of the harp player's fingers on the strings, as contrasted with the snappiness of the banjoist.)

<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>
<i>n</i> —	<i>n</i> —	<i>n</i> —	<i>n</i> —
<i>dd</i>	<i>dd</i>	<i>dd</i>	<i>dd</i>
<i>n</i> —	<i>n</i> —	<i>n</i> —	<i>n</i> —

The *d* is doubled or tripled as above in order to lessen its importance. You may regard the *n*— as a plate balanced and spinning on a pivot stick and the *d* as the hand striking small side blows to make it spin more. Also the *d* may be compared to the clapper of a bell and the *n* as the clang. A clumsy stroke of the clapper might easily deaden the bell, whereas a rebounding blow heightens the clang. Thus the *d* is meant to increase the resonance of the *n*—. This will be attained when the *d* becomes progressively more refined and subtle.

The soft, but pervading, quality here referred to is characteristic alike of the humming of a bee and the voice of a fine singer; and it is in the play spirit of these exercises that little constrictions in the larynx, slow to yield to study-hours, are quickly overcome. While we

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may assume that in the foregoing exercises much has been done to give power and authority to the breath and to bring the resisting consonants to a sense of service, there is yet much to be done. There are other consonants harder to conquer, and certain groups of consonants, hardest of all. But what we must consider at this point of approach to the singing voice, for humming is a species of singing, is that with the idea of song there comes to the average singer a certain self-conscious setness of the larynx, such as afflicts the face of many people before the photographer's camera.

In order to offset this self-consciousness the following exercise has been used with great success.

(3) *Face Relaxation Exercise*

Direct your pupil to fix his eyes steadily on some little spot a few feet away, and then have him, while not removing his gaze, grimace his closed lips and eyebrows. Moreover, have him move his head up and down and also from side to side. All this time his head revolves about the eyes which are fixed on some spot as directed. In this way, appeal is made with the face, as also with the voice (humming), as the clown does to his audience at the circus, and in the most superlative manner.

A certain great dramatic teacher once said to a very talented pupil who nevertheless was very self-conscious: "Young man, go and engage yourself as a clown in a circus. put daubs of paint on your face, and grimace like a

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fool until they peel off. Then, when you are no longer afraid of making a fool of yourself, come to me and I'll make an artist of you." In a way, it is this sense of self-consciousness that badly affects our voices. Singing, like all other forms of self-expression, in fact, more than any other form, is the abandon of "giving"; it is almost effacement of the self; and this, of course, is the very antithesis of self-consciousness.

The preceding exercise should be amplified by having the pupils hum to each other with body bows and movements of head and arms in salutation moods of consideration, welcoming, congratulation, encouragement, all carried to exaggeration in the spirit of play. The pupils can be divided into two groups facing each other. They then discuss, quarrel, accuse, apologize, make up as friends again, with gestures, but with never a word said; only humming the words and ideas all the while.

The importance of these exercises is recognized, as we realize that the *setness* of the throat muscles, which we have started to correct through the breath, extend to the tongue and jaw, and even to the air passages of the head. For this last named condition there are a variety of possible causes, such as ill-temper, a sense of petty authority, fear, nervousness, self-consciousness, sameness of occupation, mind-bound effort, and so forth. The results are disastrous. Parts tighten up, circulation is checked, congestion follows, the head partitions thicken, the air pas-

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sages narrow, and finally, mouth-breathing becomes a necessity.

While it is proper for the teacher to say what is right, and to direct the pupils in right habits, there are, in the abnormal conditions just named, several things first to be undone. And here it is that these exercises come into play; first, relaxing the offending parts by smiling; then, by the long nostril-drawn breaths; and finally, by the vibrating and resounding consonants. The effects are, first, that a kind of dry mucus is thrown off, like shaking the dust out of a carpet; then, the swollen parts become natural, the pinched passages are enlarged, proper circulation is restored; and with it all, the mind is cleared up and energized, because there is in fact a close correspondence between physical thickheadedness and its mental namesake.¹

¹ The vibrating lips of the child larynx are smaller than those of a woman as hers are smaller than those of a man. Therefore the child voice is considerably higher in pitch than the woman voice. It is perfectly natural for a child to shriek with laughter. It is not unnatural for the child to shriek with terror. There is, however, quite a difference between the shriek of laughter and that of terror. While in each there is action of both breath and larynx lips, in the shriek of terror the larynx is set with effort and seems almost to take the initiative, while in laughing the breath current dominates and the lips are freer and almost passive as the sail of a ship in the wind. In laughing the breath goes out freely, in fact is sent out in gusts, so to speak. It goes out unsteadily like the smoke-puffs of a locomotive. In laughter, as we all know, the voice is not steadily maintained at an even pitch, it flashes up like the fragmentary flames of a little bonfire. It is not an easy matter at first to sustain a long song-voice tone, especially on a high note, and at the same time preserve the dominion of the outgoing breath-current. The tendency is rather to set the larynx lips as in shrieking. The idea of holding on to

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But to effect these results completely, we must carry the exercises of the vibrating, resonant consonants still deeper, even to the innermost centers of the child-life. It has already been pointed out that our powers are physical, mental, and spiritual,—outer, inner, and innermost—and that we give too much attention to outer action, or much vaunted knowledge, as if these were all-sufficient, neglecting the most important of all, the *innermost*, the things of the spirit, namely, the whole world of motive and creative life which is the arena of hidden forces that transcend the merely mental as the mental transcends the physical. And, from our station and experience in life, this neglect is not altogether unnatural.

We readily enough sense the outer life. The infant in the cradle sees the bright bauble and hears the rattle; years pass before it comes to realize that this outside manifestation is but its first form of experience, and that life in reality lies deeper within.

However, when we come to view the matter closely, we find that our sense organs express both inner and outer life. For example, I use my eyes as windows

the note brings with it a certain hardening of the larynx lips which is harmful to a degree. Another cause of this setness, this hardening of the vibrating lips, is the idea the child has been taught that the home place for his voice is the key-note at the bottom of the music scale. That the voice ought to be "lifted" up to the other notes as occasion seems to require, the natural place for the child voice, the home place, so to speak, is higher, much higher. It should be pulled down when so needed as one may pull down the bough of a tree, which, on its release springs up again.

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through which I look out for self-protection, to see and make sure that my adversary does not take me un-awares. On the other hand, *you* may look through my eyes down into my very soul, as they melt in tenderness and sympathy, or beam with good-will. But in crossing a very crowded street, to have the eyes melt in tears is not fitting, for this does not conduce to one's safety, which is the chief concern of the moment. However, with most of us there is not this risk; we pay altogether too much attention to the things of the outer life, and too little to the larger and deeper life within.

Nor must we permit ourselves to conclude, as already indicated, that the mental, and cultural cover the whole meaning of the so-called *within*. Life is not entirely made clear by glib reference to the *dual*-planed, the outer and inner; the secret of its fulness, power, and unity lies in the *innermost* spirit of man, out of which flashes from time to time, above the ordinary physical and mental activities of man, the ideals of art, the inspirations of religion, and the intuitions of science and philosophy.

An apt illustration of this three-fold character of life may be found in the development and uses of the hand. First, there is the outer life of the fist: flesh, representing brute force; then the inner life of the palm: flesh and blood, representing acquired skill; and finally, the innermost life of the hand, as in the finger pads: flesh, blood, and spirit, standing for the supremest accomplishments.

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The fist of the navvy, fashioned for rough and brutal work; the palm of the skilled artisan, manipulating the tools of handicraft; and the fingers, with the sensitive padded tips, of the artist, expressing the highest ideals of life, represent the uses and development of the hand as a factor in life as a whole.

We cannot dispense with the fist and palm, for in them are strength; but to understand and attain their real uses they must be subordinate to the use of the fingers, as with the artist.

We may reasonably apply this illustration of the hand to the development and uses of the larynx with which we are most intimately concerned. As with the hand, the larynx deals also with life, although centuries behind the hand in development. But it must be developed along exactly similar lines. That is, it must deal with life on all its planes, outer and inner and innermost. Mere agility in executing notes is no more than the conjurer's tossing of balls in the air; it has comparatively little to do with life.

The outer and inner parts of the larynx and their relation may be likened to the wrist and fingers of the violinist and their interaction. The wrist shifts the hand up and down the string, and thus supports the fingers while they do the playing. With the larynx, sometimes the outer part assumes control, and uses the inner part just as the violinist's wrist may seize and use the fingers to screw up the peg of his instrument. This is what really

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happens in the shouting voice, in the harsh, repellent voice, in the prosaic, commonplace voice, and in the indifferent or absent-minded voice. In the average song voice too there is far too much of this.

It is necessary therefore, to discourage the outer control and encourage the inner. This becomes a problem that presents peculiar difficulties, as we have already seen, and later will find out even more definitely. The inner part is weak by reason of disuse; it must be brought to assume responsibility and authority in the larger way instead of lapsing into an organ for the expression of mere sentimentalities and small-change amiabilities, as is too frequently the case.

People generally little know the real powers and potencies that lie in the proper use of the larynx, because they have not penetrated its innermost functions and life, not alone the affectional life or that of mere amiability, but the spiritual in all its fervid strength. The fist-work and the wrist-work are well enough attended to, but the subtler, finer finger and finger-tip life of the larynx, so to speak, is neglected, for lack of understanding and spiritual insight in the subject. How to arouse, how to strengthen this innermost part, how to cause the outer part to cease its over-dominance which is stifling the spiritual dominance in the voice, is the supreme question.

This will never be brought about by directing the attention of the pupil to his own throat, for a self-conscious rigidity of the larynx would immediately ensue,

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and thus defeat our main purpose. On the contrary, the desired action must come about *indirectly*; and this can be done simply and speedily because there is a sympathetic bond between the tongue and the inner part, and between the jaw and the outer part, of the larynx. So if by any means, we can call out an excess activity of the tongue and a corresponding degree of passivity in the jaw while the pupil is singing, we shall sympathetically encourage a more vigorous action of the intrinsic, and a more reposeful condition of the extrinsic, parts.

It is indeed fortunate for our purpose that there are a number of consonants, two series of them in fact, which meet the desired conditions. They are as follows:—*d, l, n, r*, and *t*, made by the tip of the tongue; and *g, k*, and *ng*, made by the back of the tongue.

By using these in various right combinations with certain right vowels, we may form syllables, words, and even sentences, which call for tongue action only and, through it, the right action of the inner, subtler parts of the larynx, and at the same time securing passivity of the grosser parts.

It may be well to suggest in passing that this method of treating the larynx has a bearing upon the important question of breathing and register. There are innumerable and interminable discussions on right and wrong methods of breathing, as well as on the meaning of the registers of the voice; and it is freely admitted by many that very little has been authoritatively settled on this

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subject. May it not be that the nature and uses of breath and of various parts of the larynx must wait on conditions which have yet to be understood. A hint is in this, the breath is not to be taken for self-regarding purposes—only, but for life-expression. The breath and the larynx will come to voice our deepest meanings in all the things of mundane as well as spiritual, life, instead of the prosaic utterances of the common-place as at present. Think of the hand back in the days when its uses were restricted to toil, and contrast this restricted function of the hand with the now new and varied meanings that its development reveals in the finer and higher uses of artisanship and artistry. It will be so with the larynx and with the breath. When we put them to their proper uses, their finer, higher uses, as we have done so generally with the hand, we will come to a disposition and harmonizing of parts for which at present we have neither use nor appreciative understanding.

We now proceed to exercises which are meant to further the aim just outlined, beginning with the use of the tip-tongue consonants.

(1) *Tip-Tongue Practice*

In a soft, drone-like voice sing the following syllables and words on any notes in the middle of the voice, repeating each one, in turn, over and over:

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*de—ll—, di—p—, l—i—ll—, n—e—ll—,
te—ll—, ri—ll—, ri—ln—, li—ll—de—n—,
tri—ll—, dir—ll—, le—n—d; dai—l—y—,
la—tter—ly—, te—n—der—ly—, l—a—dl(e).*

The mouth must be well open, the teeth half an inch apart, the lower jaw perfectly still and not in the least set or rigid. The lips must be mobile, but the greatest activity must be shown by the tongue, the tip of which must alternate between the lower and upper jaws;—in case of the vowels, touching the lower front teeth, while with the consonants, *d, l, n, t*, it must touch, and with *r* approximate the hard palate back of the upper teeth.

Use a hand mirror, holding it so that the face above the nostrils is not to be seen, and make sure that the lower half of the face is expressive, except the jaw, which, without setness, is to be kept perfectly still.

Be sure that the voice is fervent in quality, even rapturous,—that is, *breathing* with joy.

(2) *Back-Tongue Practice*

Here we begin using the back-tongue consonants, *g, k, ng*, practicing them in the same way as we did the tip-tongue consonants:

ki—ng—, ga—ng—, go—ng—.

(In the foregoing exercise, the mouth is opened wide, while the tip of the tongue lies quietly against the lower teeth, during the utterance of both the vowels and the back-tongue consonants.)

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(3) *Mixed Action*

In this exercise, we intermingle the use of both tip and back-tongue consonants, each to be carefully distinguished from the other:

cra—dl(e)—, ki—ng—ly—, cl—a—ng—i—ng—;
n—e—gle—cti—ng—; li—ng—ger—i—ng—;
i—n—dia—n—;
u—n—der—; a—l—o—ng—; gar—de—n—er—;
e—n—ta—ng—gl(e)—; di—ng—do—ng—de—ll—;
di—ng—gl(e)—.

(4) *Continuous Action*

In this exercise, the jaw resumes its freedom:

hu—m—bl—zhu—m—bl—zhu—m—bl—z (humbles)
da—zl—zda—zl—zda—zl—z (dazzles)
ji—ng—gl—zji—ng—gl—zji—ng—gl—z (jingles)
bl—e—n—dzbl—e—n—dzbl—e—n—dz (blends)
rea—l—m—zrea—l—m—zreā—l—m—z (realms)

Here the breath current is never brought to a standstill, and the larynx vibration is continuous. At the same time, the action of the lips, tip-tongue and back-tongue brings about a condensation of the breath. This, then, is the trick of it: to challenge the current of the breath so as to secure condensation, and at the same time to avoid stagnation. It is the difference between intensity and density, between pressure *with* life and pressure *without* it.



CHAPTER FIVE

COMPLETENESS

(Mr. Tomlins maintained that the ideal of completeness was the very foundation of his system of education through the voice. We find both the idea and illustrations thereof recurring insistently through all of his notes and leaflets. It seems thus befitting to end this book with re-statements of this "law of laws," as he called it, both in a general sense and in its application to the musical scale. The following excerpts are taken from some of his lectures delivered to a group of music teachers.)

I WILL endeavor to explain the difference between the thing that is complete, and the thing that is incomplete.

The complete thing goes out in power. Take what we refer to as presence: I stand before you as a physical being representing strength. To do so I assume a posture in which my body can act at will in any direction, which is a symbol of completeness. If I put my body in such a position that I cannot act at will in any direction,

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I may be said to lack presence, which typifies incompleteness. Completeness suggests the infinite, as incompleteness the finite.

I look outside with my telescope into infinity; I look with my microscope into the same. I think God infinitely far away or infinitely near, or inner. For example, I draw a line,—from there on and on is west; from there on and on is east. If I place the line farther away is the west any smaller in extent, or the east any larger? All one way is west, all the other east; in a circle; this is an example of completeness.

We say the Kingdom of Heaven is within, and all development is from within, but we must not forget that there is an outer process also; when I push against the world and my neighbor, I grow. Directly I am complete, I move bodily with vitality; my spirit the same, and, like a little sprig growing in the sun, I seem to divide into two branches, and one branch I call self-respect, which belongs to the within, and the other sympathy, which belongs to the without; having the two, directly I am complete—I stand for myself and I stand for you or others; self-respect for myself and sympathy for others, which is, let us say, manhood (myself) and brotherhood (others).

Here let us refer to the element of motion. Schopenhauer gives this definition, that it is the interrelation of time and space. You cannot have motion or movement except as space and time. Imagine there is no such thing

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as time, but only space. You cannot have motion with only space. When you take the photograph of a moving train the wheel is still for the split part of a second; if the photograph is quick enough the train has not moved a millionth part of an inch. On the other hand, if there is time but no space, you cannot have motion, for there is no room in which to move.

Vibration is sympathetic movement in space. I can sing into the piano strings and they will answer, but it requires space, which I liken to the feeling of brotherhood; it requires time which is the brotherhood of feeling too. The strings that vibrate are only those that are sympathetic with my voice; there are, say, a hundred strings, but only the sympathetic one, or ones, will answer; first one string, the next time another, the third still another, and so on. It is the same with us in ideas; they come to us as symbols of completeness. We are like the carillon that rings out to the people. As we go out to others, ring out in vitality and beauty, we grow inwardly—toward completeness.

For completeness there must be the ring of sincerity in the voice. Let me illustrate: here with my children I make believe I am frowning. I frown, but it is only make-believe. What do they do? They burst out laughing. It would be the same with my dog, Jack, if I pretended to frown at him, while he knew I loved him. He would laugh too by wagging his tail. Perhaps a little

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girl would go home to her mother and say, "Mr. Tomlins frowned at me today." "What were you doing; were you bad?" "No, we were all of us good." "Why did he frown." "He was fooling." "Are you sure he frowned." "Yes." And the mother might be stupid enough to ask: "How do you know he was fooling, did he say so?" Both child and dog know the real from the false. The frown circle was not complete in the drama of make-believe. Eyebrows came down, lips set, teeth clenched and face held firm, yet the eyes laughed love.

Suppose I fail and another succeeds, and with a jealous heart, but smiling face, I say "I am glad you succeeded"—a falsehood, which typifies incompleteness. What there is at the center will show at the circumference. What comes from the seat of power holds sway.

There is the sentimental voice; also the physical, intellectual, and spiritual, each in turn governing the one below it. The intellectual comes next to the physical. Some singers stay on the physical and never get higher. But while it is true that the attributes of the voice make for vital power in the inner realm, the same is true in proportion on the lower plane, which is the plane of physical utterance.

Suppose the object I hold to be a bell. If the bell is cracked it will give out a dull chink; if not cracked, and I pinch it to impede the vibration, it still gives out a dull chink, which lack of vibration typifies incompleteness, the finite; on the contrary the ringing bell which

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gives out a beautiful tone that pleases and vitalizes, typifies completeness, the infinite.

Again completeness means unification of our powers. If I have been able to produce striking results with children and adults, it is from an ability to unify and complete the students' powers. These unified powers first create an outer physical form for their utterance, a bell form so to speak, yet far beyond this and more beautiful and significant. In turn, deeper powers on being awakened and co-ordinated claim a part in the pupils' daily life, doubling or trebling their ability and resistance, making them ready to face life as complete and well-rounded personalities. The law is that of our dual nature: spirit and matter. As the two are cultivated and synchronized, they make for the element of completeness.

(In the following excerpts the author refers to the notes of the scale, as understood in the tonic-sol-fa system; re, mi, fa, etc. are to be considered respectively as the second, third, fourth note of the major scale in any tonality and at any pitch.)

The musical scale gives us an excellent illustration of completeness. When we think of the seven units of the scale—do, re, mi, fa, sol, la, ti—we think not only of seven notes or tones, but of the whole scale. Every note is thought of as the whole scale focusing to a certain point and for a certain purpose and effect. Every note is conceived and sung in relation to all others, and as contain-

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ing all the others. Each note proclaims the wholeness of the gamut.

In the beginning we find the *do*. Then we may take a *do* tone and think and call it sometimes *sol* or *la*, and so on in the process of establishing scale relations.

I will give you a description of the qualities of tones as they came to me and as I viewed them for years before I established a theory of sound. I want to show you for example that *do* has a quality which we call the home quality, and that this does not come from the fact that we have always been used to sing *do* as a starting point, but upon the stability of the *do*, the home tone.

I am starting with *do* as the firm basis; it has then the utmost firmness without being aggressive. It is the manhood tone. The *sol* is the more brilliant (the trumpetlike tone), but it too is not aggressive. Psalm tunes with *do* and *sol* are both firm and somewhat aggressive. The *mi* has meekness. Hymn tunes with *mi* predominating are not brilliant; they are meek and mild. *La* is the pathos tone. *Fa* has the pathos of the *la*, but is consoling.

Fa expresses a grandeur, a maturity and solemnity that is not in *do*. The old cathedral music uses the subdominant chord before the tonic. In secular music we have the dominant followed by the tonic. The *la* is pathetic, the *mi* meek, and *fa* has pathos, and the *re* is the doric. The Scotch scale is the doric scale. The *la* lies down under trouble, but *re* does not; so *re* expresses the

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unconquerable. *Ti* is pathetic. You think of *ti* as going to *do*, like a child to the mother. Take "Angels Ever Bright and Fair" in Handel's *Theodora* as an illustration of the quality of the *ti*. Theodora was offered life if she would abjure Christianity, and her answer is "Take me, ye guards, or to the stake or to the flames, and I will thank your gracious mercy." She goes with her hands tied. Then comes that immortal melody, first in revery, then in imagination: "Angels ever bright and fair, take, O take"—Then is revealed that it is the real, and as the realization comes on, her voice rings out "Take me, take me!" And the last "take" is the *ti*; that *ti* means a last piteous helplessness. And what an immortal utterance in tone! It never will go out. It will live.

In teaching children I first familiarize them with phrases of notes. I get them to bunch notes, so to speak:—*do, re-mi do; do, re, mi, fa, mi, do; mi, sol, mi, do, mi*; and so on. They express vital words in their phrases. In that way we go into life utterance, with no thought. We think we cannot feel anything without thought, but feeling is back of thought. The feeling must be prior to the thought. That was the power of the old Italian solfeggio.

There is one mistake we are apt to make in singing. We sing one note, then the next, just note by note, and you know how it would be with a person who read a book that way,—if he did not look ahead. What we want in our music, in our singing, is not to read a note or two

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ahead, but by the musical phrase. Insist upon the entire phrase so as never to break one link of the chain of melody. The unit is the phrase. That is how the composer thought it out. If we are to feel the composer's thought and live it so that the audience will feel and live it too, we must follow the same process; and when we breathe, we must flash meaning through all of it. The composer enters the portal of your being when you take that breath; at that moment you are an artist. You are lost sight of and nothing remains but composer and the audience. He lives on paper and in spirit; but he will not come near you if you take his music note by note.

Now more as to the children. First is to have the children fully alive. To have this they must first observe posture in sitting and standing. Have your pupil stand on the balls of the feet, free as to the body. Then the breathing. We must establish the full mechanism of the breath. Before we have emotion we must have vitality. For years I worked primarily with the emotions of the children. I tried to get the song of the nightingale. I made a mistake,—it was the song of the lark I wanted. He sings because he lives and loves. Then I made another mistake. I tried to get what people call the real emotion. What a dreadful mistake that! Some say to me: "Mr. Tomlins, do you have these children experience real sorrow, real distress?" I say "No." The emotion these children feel in sorrow is the sorrow of the child when she pretends her doll is ill. If all God's children were my family and

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anybody was ill, I would be sorry for anybody who was ill. The artist's sorrow is the sorrow which belongs to the world, to the universal sorrow.

Another point in regard to the child is that your child must create. The test of life is to create, and the child, even at the start, must create for himself. That is a condition of life. In the first place he must have a concept. To have the child conceive, there must come in the element of brotherhood. The child must do something for the teacher, or someone outside of himself. I may perhaps sing—*do, re, mi; do, la, sol*; or some phrase that the child has not heard before. After the children have become familiar with the phrase, I will repeat the phrase as though reciting it, making every child my teacher. And so I begin. I break down, and the child stops me with the criticism that it was too slow or too fast, or too loud. The child, after a while, will put his hands up at the slightest deviation on my part from an ideal tone, in this way holding me up to standard. If my voice loses quality or any of the necessary attributes, the hand goes up in a moment. "It wasn't quite good enough, Mr. Tomlins."

A child has an assertive voice, hard-featured in tone. This voice must be softened. In a little while the rough quality is gone; as well, too, self-consciousness. As self-consciousness is taken out, the individuality of the child passes into the breath. This is true of all artists. The *self* is in the breath. The breath has a great deal to do

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with vitality. The flesh has to be used also. The flesh fibre is used in the throat, but the breath must dominate and control.

Remember you must have your child alive to start with. Then get your child to create a concept. After awhile, when you have weeded out the imperfections, the voice remaining is so small and weak it will hardly stand alone. But when you have weeded out the bad traits and tones which are weeds in the voice, the remaining has this particular quality, and will stand with others. Take a single violet and hold it by the stem and it will hardly stand alone, but take forty or fifty and you have the ensemble violet. You might think that the child's voice would be lost in the class voice. First let me say the ensemble voice under guidance and inspiration will be a perfect tone. Each child's voice lacks a little of this or that, but in the ensemble of voices, one child will supply the quality missing in the voices of the other children.

There is a germ of voice, a vital spark which is hidden deep in the heart of every child. And when the inner nature is aroused and the outer self subdued—as for instance, in a great grief or joy,—it ventures forth, timid and faltering, but truthful and sincere. This life spark may be fanned into a flame. A tiny little one, to be sure, but it has in it the child's individuality—his spirit. And, as a number of little jets of flame may unite in a big blaze, so in a group or larger company of children the

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little units of voice may be merged in a mass tone of purity and power. No longer does the little voice of the child falter, for it has found others of its kind. Moreover it inheres in the mass tone to which it contributes. And, as a single drop of red ink will pervade and make pink a hundred drops of clear water, so this unit voice if it remains vital will affect all the other voices. The child, to, in losing his own voice in the composite voice accepts the mass voice with its larger lines and multiplied powers in its place and makes it his own. This is natural for it carries with it the promise of his future, his matured powers. He not only accepts it, he takes it into his very being. It is his ideal. Wherever he sits he feels himself the center, the heart of the class, and in giving this voice out he is giving himself not only to his companions, but to the whole world.

The vital concern of education lies far deeper than knowledge and doing, indeed, goes right down to the very *being* of the child from which knowing and doing proceed.

It is this unconscious bubbling over of the inner being that gives to childhood its perennial charm. As we never tire of nature, so we never tire of childhood; every new generation is just as fresh and winsome, just as interesting as the preceding.

It goes without saying that the child is not always to

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be kept a child. Education must prepare him to take part in the serious affairs of life. But what a loss he suffers in having these childlike qualities stifled, and in being made unvital in what he knows and tries to do.

The supreme question, then, is: Can the child's spontaneity, his vital interest in things, be retained and carried with him in youth and manhood? The answer must not be ambiguous. It *can* be.

Every teacher knows that, better than to *do* things, the child loves to *be* them—to *play* being the bear, the wind, the flower. This is instinctive in him. It is his response to the ever-present appeal which Nature is making, beguiling him to come in touch with her and share her store of life.

But the life thus given the child is not fully his own; does not become really a part of him until he has used it; until he in turn has shared it with his fellows.

Children live in a general state of exchange. They enter each other's lives, they share each other's being, and as each gives himself to others he is not impoverished, but enriched.

We bring the child to consider and interest himself in life in general; in the life of which he should play so important a part.

First he is led to contrast the animate with the inanimate; the great difference between those things which are born and that grow, and material things. He is led

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to consider vegetable and animal life—the grass; a potato; a rose; a worm; a bird; a dog.

He is brought to consider the intelligence of the shepherd dog as against that of the sheep; and between the powers of dogs, even the finest; and children; and the various kinds of children, their likenesses and differences.

It is these ideas that get the child to realize that average dogs are active of body, sharp-eared, keen of sight, but that the thoroughbreds have finer (inner) powers by which they serve their masters—the huntsman, the watchman, the shepherd.

Children are apt to make the grievous mistake of measuring only their outer powers—things that animals can do better than children—and of leaving out of consideration those inner powers which give human beings *place* and *distinction* above that of the dumb creation. Rightly approached, the exercise of these subtler powers brings to the child a pleasure equal, to say the least, to that of conquest in feats of strength and agility.

It is appropriate to call the pupil's attention to the one great life which is everywhere,—seeking expression through each and every living thing—in meadows, and fields, and forests; in birds and animals and human beings alike; and to bring the pupil to realize that this wonderful life breathes in his breath, flows through his veins, sees through his eyes, rings in his voice, and glows all over him; that it gives him his spirit of companionship and love of play. Thus he is brought more and more to

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sense this larger life as a part of himself, and as appealing to him to share in all that he knows and does. And instinctively he comes to respond to it, as a bird does to air or a fish to water.

It may be absurd to suppose that the child is capable of consciously espousing a great cause or of giving himself to the furtherance of a noble ideal. But it must be remembered that the child has latent in him from the beginning all that may be brought out subsequently in later life, and that, therefore, in his little world, the miniature world of play, there may be ample opportunity of arousing in him a sense of the life of which noble causes are the outcome, as also the life itself.

This giving up of self to some ideal or interest becomes not only a means of expansion, but of vocationalization, the importance of which, in view of the heart-searching now going on in relation to the latter point, hardly needs to be pointed out.

In his little play-world which prepares the child for his life of work, the child gives himself in companionship to his playmates. The normal boy and girl play what they are going to be when they are grown up. In all this the child plays his body, as in the outer world of action; his mind, as in the inner world of knowing, feeling, willing; and his spirit, as in the innermost world of being. It is in this miniature play-world that there are called into action in him not only his egoistic and altruistic but also, in a measure, his cosmic interests. The

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normal growth of the child depends on his being kept properly in touch with all these life-relations. Trample down the self-reliance or self-respect of his natural egoism, and the boy is reduced to slavishness and perhaps deceit. Deprive him of altruistic companionship with other children, and we all know he will become a self-conscious little prig. Lacking the stimulation which comes from the exercise of the self-regarding or others-regarding kind of life, the child becomes subnormal. But far more does he fail of true stature, does he suffer, if he is kept out of touch with the third plane of life, the all-regarding, which alone can bring his innermost being to full expression. It is in this important particular that education is deficient. We must see that the child is afforded full opportunity for the higher self-realization.

What then, must be done to bring the child's being into touch with the essentials of "all-regarding life"? The child's instinctive recognition of the value of life—his will to live—is almost entirely narrowed to that of self-preservation, which is not enough, for it leaves out the largest and best, all that he may become, the rich promise of which life the boy or girl does not take into account. He is concerned only with the lesser life. Yet he is not content. Something within searches and reaches upward, just as the rootlet from out the bursting seeds gropes blindly through the lower life-soil until it finds the radiant world above ("Every clod feels a stir of

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might"). The earth-crust through which we must help the boy to burst and so to find his atmosphere is his elementary life-idea. He must be taught how to break through this earth-crust, to take that first spiritual step—as important as the first physical step that he took at his mother's knee—which alone will lead into the realization of his larger world-life.

This higher self-expression, latent in all children, can, by some subtle process through ideas and actions that make for the enlargement and enrichment of life, be easily brought to fruition in the budding life of the child.

How all this life is started, quite unconsciously to the child, may best be shown by a simple primary exercise in breathing (for the sake of enriching the child's being).

Get the child to see that the atmosphere all about him is more than air, that it is an ocean of light and life and love. Dwell on the idea that not only is he free to play in its sunshine, and to breathe it in himself to keep him alive and make him strong and happy, but that everything that lives is free to do so—the birds and beasts, the forests and flowers, the grains and the grasses, the orchards and the vineyards, and that there is an overabundance for all. Have the child transfer this thought to himself, to realize that his life is essentially more, and can be made immensely more, than enough for his own personal needs. Next let him stop to consider what wise purpose and provision there is in this abundant life, so that he will come to see that just as the sunshine in the

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air is the life and joy of the sun, which it gives so freely to our earth and to all the other planets, so *he* can *give out* the life and love and joy which are in him, of which he has an abundance.

To bring this about let the child draw in a deep breath and feel that it is life and light to him, which in turn he is to give out to those around him. In taking breath in this way, let him feel that it does not come into him for his own sake as breaths usually do or as food does, but that he draws it into himself with the intention of mixing his own life with it and then of sending it out richer than it came in. Taken in this way, it searches into every part of his body, every quality of his mind and heart, every attribute of his being, so that it becomes suffused with his unique individuality. Then he can give it out joyously to the little world of which he feels himself the center—a world bounded by his home, his school and his playground.

Naturally he translates this general sense of life into the details of his daily associations; to one he voices welcome, to another encouragement, this one he congratulates, that one he consoles, and so on; but with it all and around it all there is this fundamental principle—breath vibrated into himself, breath vibrated in voice out into the world—expressing his instinctive joy of life. “God’s in His Heaven, all’s right with the world.”

The office of the breath, then, is more than to oxygenize the blood and to carry off the effete matter. The universal

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ambient air, which preempted us at our birth, has never for an instant relinquished its claim upon us, constantly has builded itself into the fibre and tissues of our being. In doing this, nature seeks her own ends as well as ours.

Each breath she gives us is to vitalize, to ripen and mature us, that of this maturity we may give back to her in kind. It is in accordance with this law of life that the forests, orchards and meadows, the vineyards and flower gardens breathe out their essences into nature's marketplace, the atmosphere. The rosebud breathes and unfolds to its garden world, and gives itself in color and in form; it breathes forth fragrance as if in return for nourishment in all its cradle days.

And the air, laden with rose fragrance and all the myriad subtle nourishments of nature life, comes to us, gives to us, gets from us in return whether we will or no, for its own and for our benefit and enrichment.

Thus we see that besides the circulation of the blood there is this larger circulation of the breath; and that while our blood is purely domestic in its economy, our breath engages in commerce, both import and export, with the larger life, and thus enriches and matures in and unites us with the world about us.

THE END